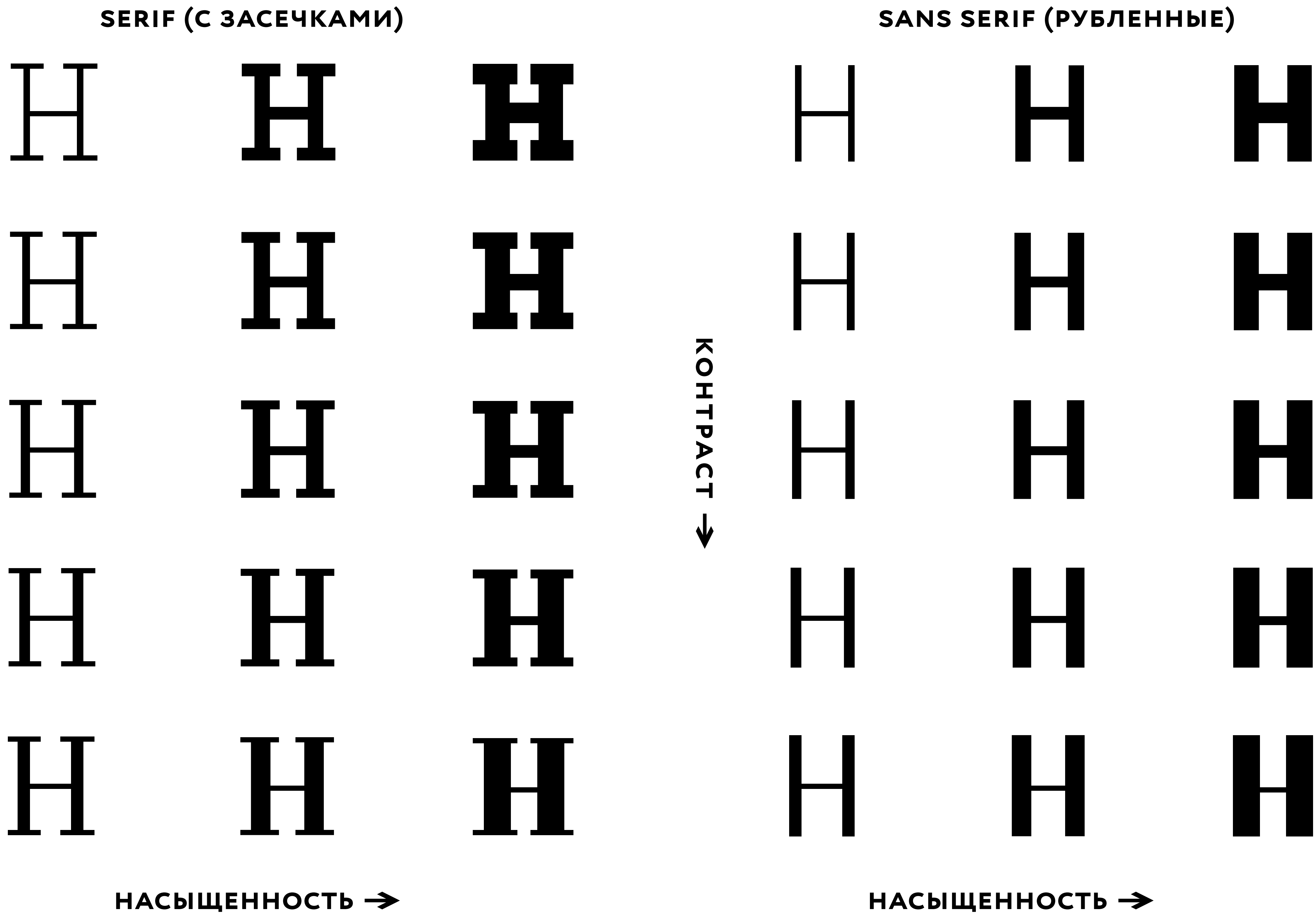
1835



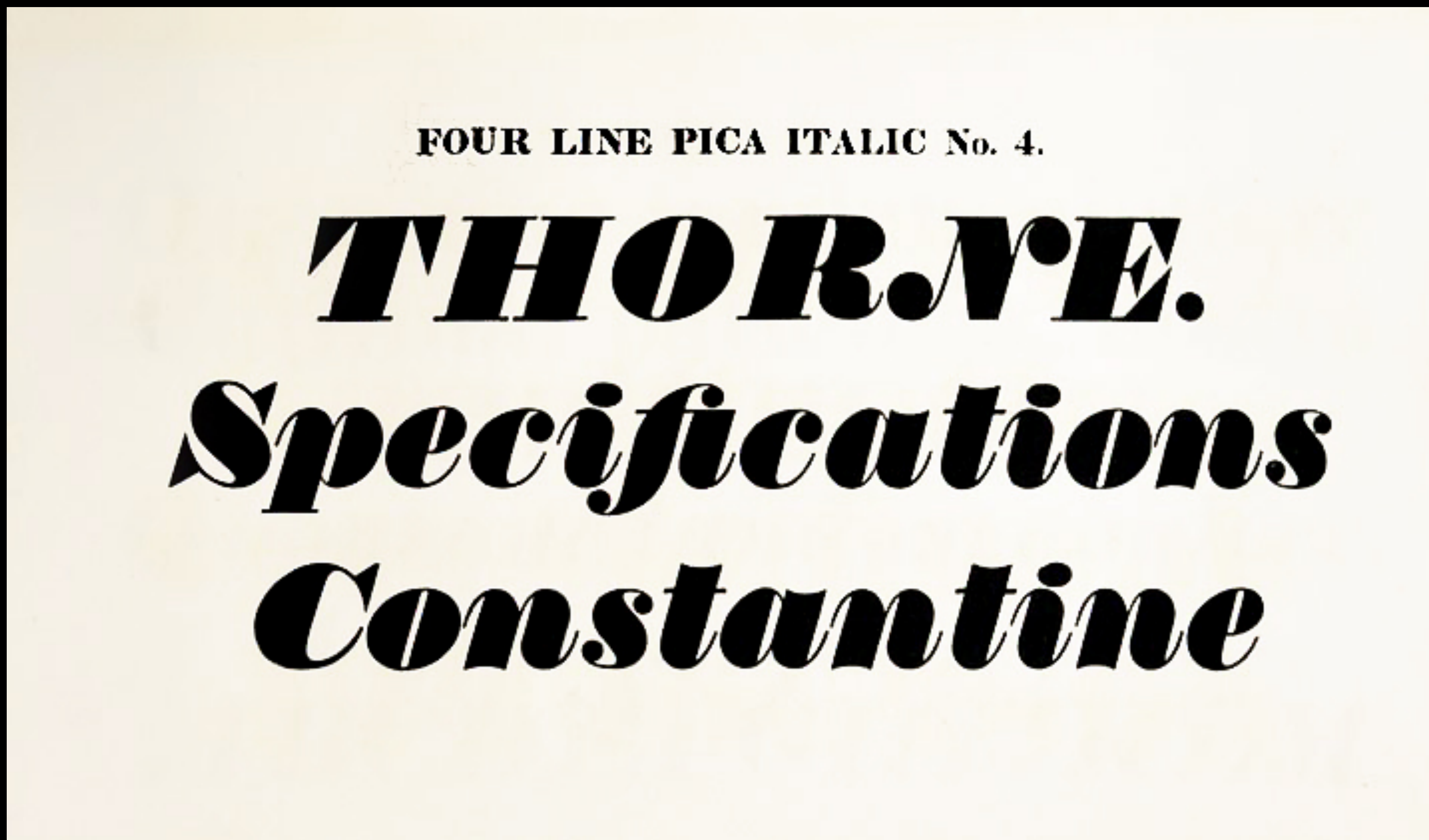
VAUXHALL
HAVE YOU SEEN THE INDUSTRIOUS FLEAS?
ENGLISH OPERA HOUSE
TRIUMPHANT SUCCESS OF NATIVE TALE
NOURJAHAD!
MOUNTAIN SYLPH
HERMANN!
KING ARTHUR EVERY EVENING THIS WEEK!
EXTRAORDINARY HIT.
THE LAST DAYS OF POMPEII!
TUESDAY MAY 5TH.
JERUSALEM
A VIEW OF THIS BEAUTIFUL CITY IS NOW
COMET!
In 24 Hours
LIVERPOOL
Bull & Mouth
SPREAD EAGLE
PARIS
THE POWERFUL AND MAGNIFICENT STEAM SHIP
FAVORITE
OSTEND.
ST. JAMES'S THEATRE
BRAHAM
MISS RAINFORTH!
MR. HARLEY!!
OBERON
TOM THUMB
STOP!
Theatre Royal Drury Lane.
GREAT ATTRACTION FOR THIS NIGHT ONLY!!!
MR. HARLEY
FRENCH PLAYS
BENEFIT
MAY 10
THIS EVENING!
THE SLAVE
THAMES TUNNEL
Grand Concert
MR. MATHEWS AT HOME
ADELPHI THEATRE
ST. JAMES'S THEATRE
JOHN PARRY
THE SHAM PRINCE
ADELPHI.
ROBERT MACAIRE
TOM JERRY
THE CHRISTENING!!!
!!!!!!
ON MONDAY
THE POSTILLION
WATERMAN
FRA DIAVOLO
GUSTAVUS THE THIRD!
MASK'D BALL.
TWO LECTURES
BULL & MOUTH!!!
FOR ONE WEEK ONLY
CHESTER
ROYAL GEORGE
FOR SALE!
JIM CROW
TAME TIGERS
THE SECRET
IN STATU QUO
THE VOLUNTEERS
IN STATION HOUSE
NEW MUSICAL FUN
FRIDAY JUNE 26
A GRAND CONCERT
PAGANINI
WILL PLAY A SOLO
THE DESTRUCTION OF POMPEII EVERY EVENING
READ THE MIRROR! OF THIS WEEK PRICE 2D.
TO BE LET
SOLD
A FEMALE DONKEY
HORSES!
COWS
16 WELSH GOATS,
10 COWS, 13 HOGS,
3 YOUNG HEIFERS
SHADOW WALL


SERIF (С ЗАСЕЧКАМИ)
SANS SERIF (РУБЛЕННЫЕ)
КОНТРАСТ
НАСЫЩЕННОСТЬ
НАСЫЩЕННОСТЬ

Первый сверхконтрастный шрифт Роберта Торна - 1803 (из каталога Вильямо Тороугута - 1820)



Первый сверхконтрастный шрифт Роберта Торна - 1803 (из каталога Вильямо Тороугута - 1820)



Первый сверхконтрастный шрифт Роберта Торна - 1803 (из каталога Вильямо Тороугута - 1820)



сверхконтрастный Торна из каталога Fann Street Foundry - 1820 (Уильям Тороугуд)



Сверхконтрастный прямой шрифт из каталога словолитни Binney & Ronaldson - 1812

AMERICAN CANON ROMAN.

Quousque tandem abu-
tere, Catilina, patientia
nostra? quamdiu nos e-
ABCDEFGHIJKLMN
1234567890

СВЕРХКОНТРАСТНЫЙ ИТАЛИК ИЗ КАТАЛОГА СЛОВОЛИТНИ BINNEY & RONALDSON - 1812

AMERICAN CANON ITALIC.

Quousque tandem abu-
tere, Catilina, patientia
nostra? quamdiu nos e-
ABCDFGHIJKLMN
1234567890

из каталога словолитни Винсента Фиггинса- 1815

Four Lines Pica in Shade.

FURNITURE,

Five Lines Pica Antique.

MANKIND

Four Lines Pica Open.

MAIDSTONE,

Two Lines Nonpareil Antique.

ABCDEFGHIJKLMNOPQRSTUVWXYZ,;:.-'

V. FIGGINS.

из каталога словолитни Винсента Фиггинса- 1815

Two Lines Pica, Antique.

ABCDEFGHIJKLMNOPQR
STUVWXYZ&,:;.-
£1234567890

Two Lines Pearl Antique, No. 2.

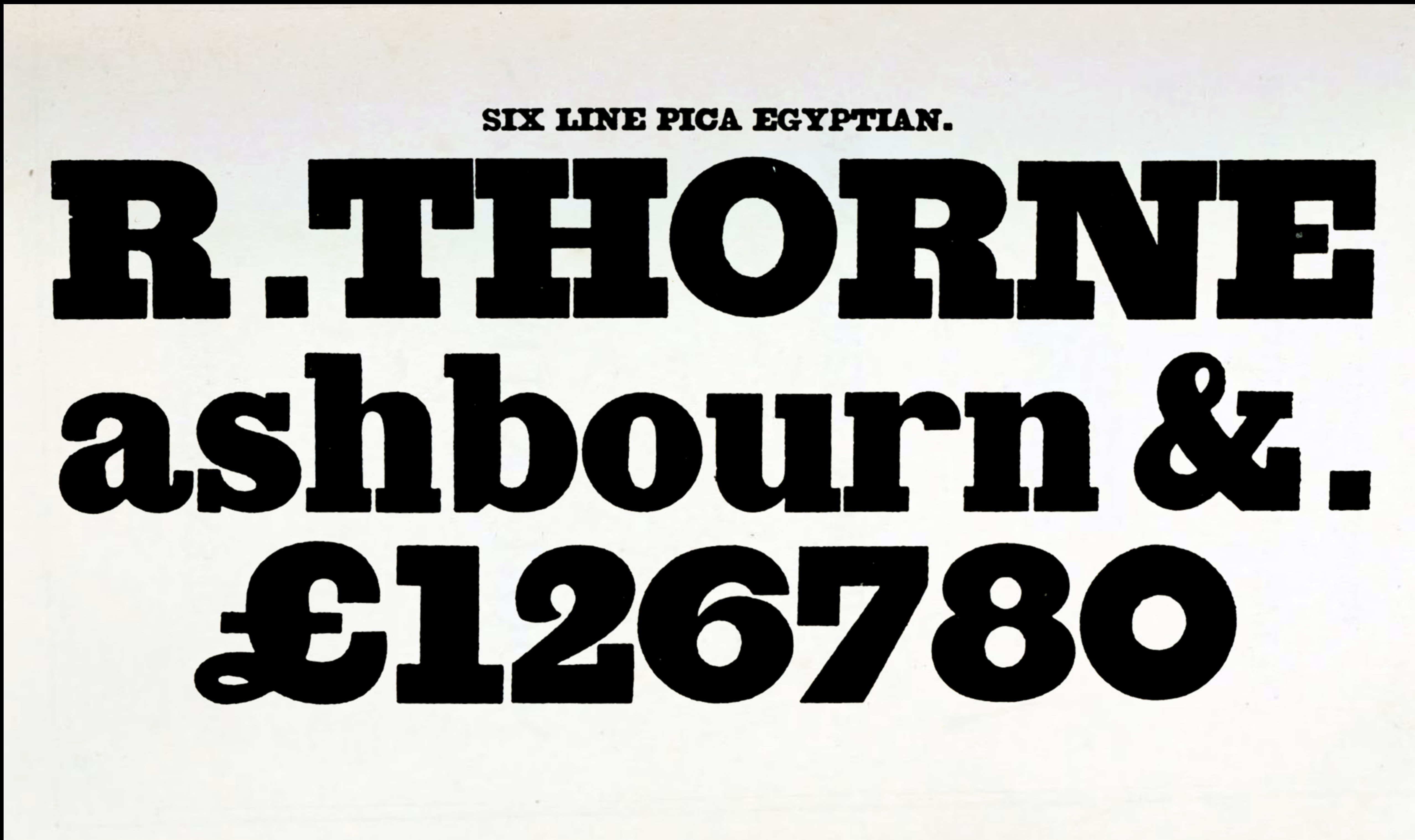
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ& ,:;.-' £1234567890
FREEHOLD & COPYHOLD ESTATES.

Brevier Antique.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ& ,:;.- £1234567890
PRINTING - TYPES, FOR EXPORTATION.

V. FIGGINS.

брусковый шрифт Роберта Торна из каталога Уильям Тороугуда, названный “Египедский” - 1820



“Египетский” - из каталога Уильяма Тороугута - 1820

TWO LINE GREAT PRIMER EGYPTIAN

Quosque tandem abu-
tere Catilina patientia
FURNITURE 1820

TWO LINE ENGLISH EGYPTIAN.

Quosque tandem abutere Catilina
patientia nostra? quamdiu nos
W. THOROWGOOD.

из каталога словолитни Винсента Фиггинса- 1823

TWO LINE GREAT PRIMER, ANTIQUE.

The increased fatness in JOB-LETTER is an improvement, but is it not in many instances carried to an extreme?

ABCDEFGHIJKLMNOP

V. FIGGINS. 1823.

из каталога словолитни Кезлона - 1825

in the State Lotteries
procure the successful
speculators mansions
and equipages, parks,
ABCDEFGHIJKLM

билет Лондонской лоттереи - 1810

IN THE LAST LOTTERY,

4.469 a PRIZE of £20.000

Was Sold in SIXTEEN SIXTEENTH SHARES, by

Only 4,000 NUMBERS.

FIVE Prizes of £20,000

NEW SCHEME.

5	of	£20,000	are	£100,000
5	—	2,000	—	10,000
5	—	1,000	—	5,000
10	—	500	—	5,000
30	—	100	—	3,000
50	—	50	—	2,500
100	—	25	—	2,500
4,800	—	15	—	72,000
4,000 Numbers.				£200,000

Five Tickets of each Number.

To be drawn Oct. 19, 1810

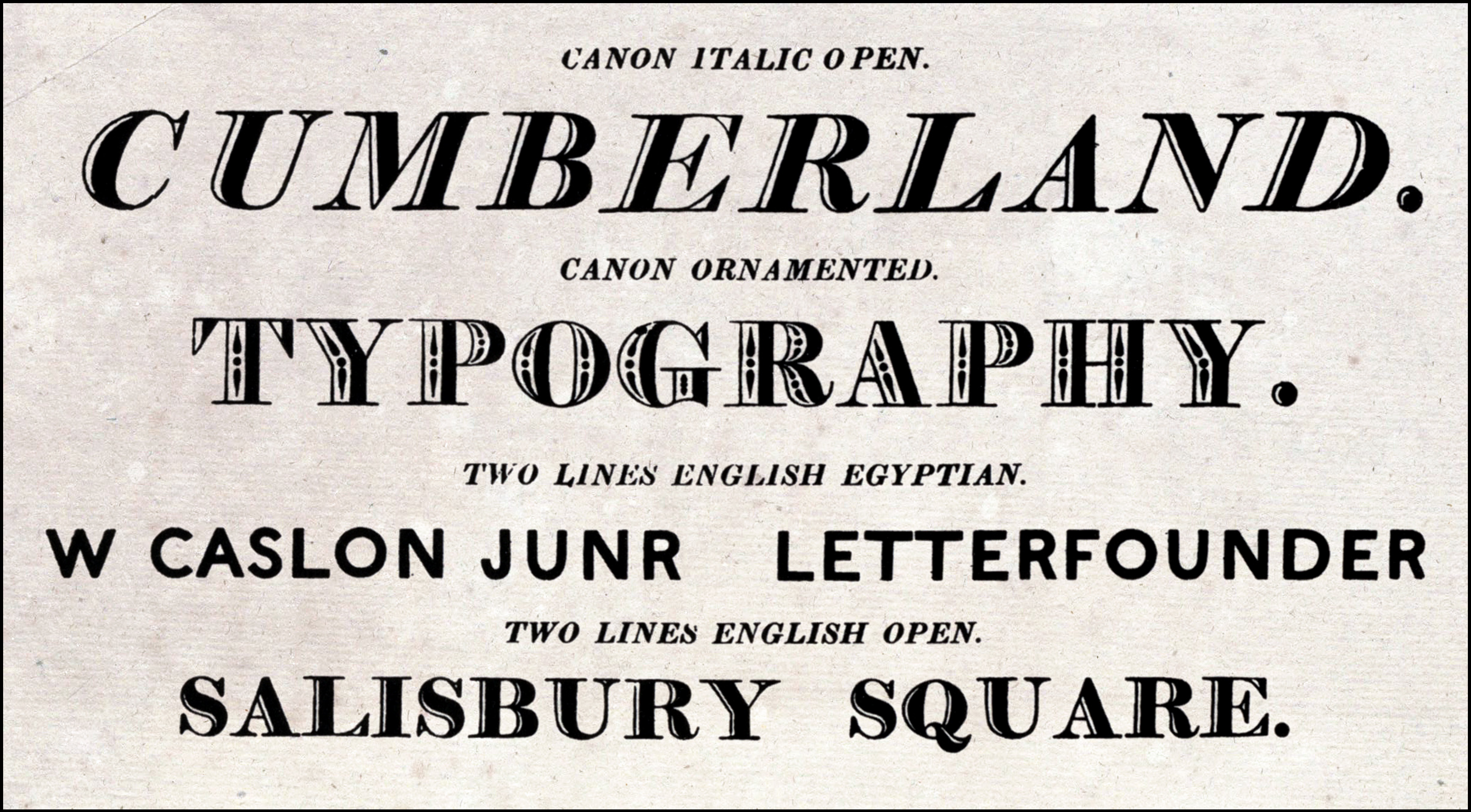
TICKETS AND SHARES much CHEAPER THAN *Last Lottery.*

SWIFT and Co.

11, POULTRY;

12, *CHARING CROSS*; & 31, *ALDGATE HIGH STREET.*

из каталога словолитни В. Кезлона IV - 1816



CANON ITALIC OPEN.

CUMBERLAND.

CANON ORNAMENTED.

TYPOGRAPHY.

TWO LINES ENGLISH EGYPTIAN.

W CASLON JUNR LETTERFOUNDER

TWO LINES ENGLISH OPEN.

SALISBURY SQUARE.

эскиз надписи архитектора Джона Соуна выплненая в Риме
и показанная в Королевской Академии Лондона в 1779



страница из “The European Magazine “ - Август - 1805

now without the old Roman letter; its celebrity has extended to SHAVE FOR A PENNY; and for attraction to the immenſe bills of Aſtley's and the Circus, where in puffing capitals ſtands the BRAVOS BRIDE ZINGINA, &c. If it were poſſible to admit any advantage or ſuperiority in this mode, it would extenuate for its manifeſt

“Сансериф” - из каталога Bower & Bacon - 1828

FOUR LINES SANS-SERIFF.

SCOTLAND IRELAND.

DOUBLE PICA SANS-SERIFF.

CONSTANTINOPLE.

THE UNITED STATES OF AMERICA.

MATHEMATICIAN.

“Сансериф” - из каталога Винсента Фиггинса- 1830

8 LINE PICA, SANS-SERIF.

MAINE

MAINE

V. FIGGINS.

“Дорический” тип из каталога Генри Кезлона (IV) - 1844

DORIC.

TWO-LINE BOURGEOIS.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ!.

TWO-LINE MINION.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ & ,;:-’!.

TWO-LINE NONPAREIL.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ & ,;:-’! LOT.

TWO-LINE PEARL.

PUBLIC ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ & ,;:-’!. OFFICES.

BREVIER.

PRIVY COUNCIL. ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ & ,;:-’!. THE ADMIRALTY

NONPAREIL.

THE BOARD OF TRADE. ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ & ,;:-’!. ORDNANCE DEPARTMENT

PEARL.

METROPOLIS IMPROVEMENT OFFICE. ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ & ,;:’!. THE GENERAL REGISTER DEPARTMENT

“Гротеск” (+строчные) из каталога Уильяма Тороугута - 1834



FOURTEEN LINES GROTESQUE.

MINERS

SEVEN LINES GROTESQUE.

BRIDGENORTH
communion

FIVE LINES GROTESQUE.

NORTHUMBERLAND
£2134507.

THOROWGOOD & Co., LONDON.

из каталога из каталога Генри Кезлона (IV) - 1844 (Caslon & Catherwood's - 1821)

ITALIAN.

FIVE-LINE PICA.

BRISTOL

TWO-LINE GREAT PRIMER.

CHESTERFIELD,

£1234567890.

CASLON.

1821

TYPOGRAPHIC MONSTROSITIES!!!

VERY NEW OLD ENGLISH,
or Double Pica Black.

Modern Antique, or
Two line English of 1824.

ENGLISH ITALIAN
FOR 1824.

“Итальянский” тип +строчные из каталога В Фиггинса - 1846


Four-Line Pica Italian.

COMIC Tricks

Market Garden

The Mechanics Institution London

Gothic Italian - Wells & Webb - 1840

Ten and Five line Pica Italian, and Seven line Pica Gothic Italian.

LIDEN

BOND WARE

BONAPARTE

D. WELLS & Co. NEW-YORK.

из каталога Роберта Безли - 1821

SIX LINE FRENCH ANTIQUE.

HOUSEHOLD FURNITURE
COMMUNION £1368

из каталога Fann Street Foundry - 1874

DOUBLE PICA FRENCH ANTIQUE, No. 1.

WHEREAS, in pursuance of an Act passed in the eighth year of the reign of King William

INTERESTING LECTURES

из каталога Fann Street Foundry - 1874

SIX LINE FRENCH ANTIQUE.

AGRICULTURE

FOUR LINE FRENCH ANTIQUE.

ENTERTAINMENTS

TWO LINE GREAT PRIMER FRENCH ANTIQUE.

MISCELLANEOUS GOODS

TWO LINE ENGLISH FRENCH ANTIQUE.

METROPOLITAN MAGISTRATE

FOUR LINE FRENCH ANTIQUE, No. 2.

RICHES

TWO LINE GREAT PRIMER FRENCH ANTIQUE, No. 2.

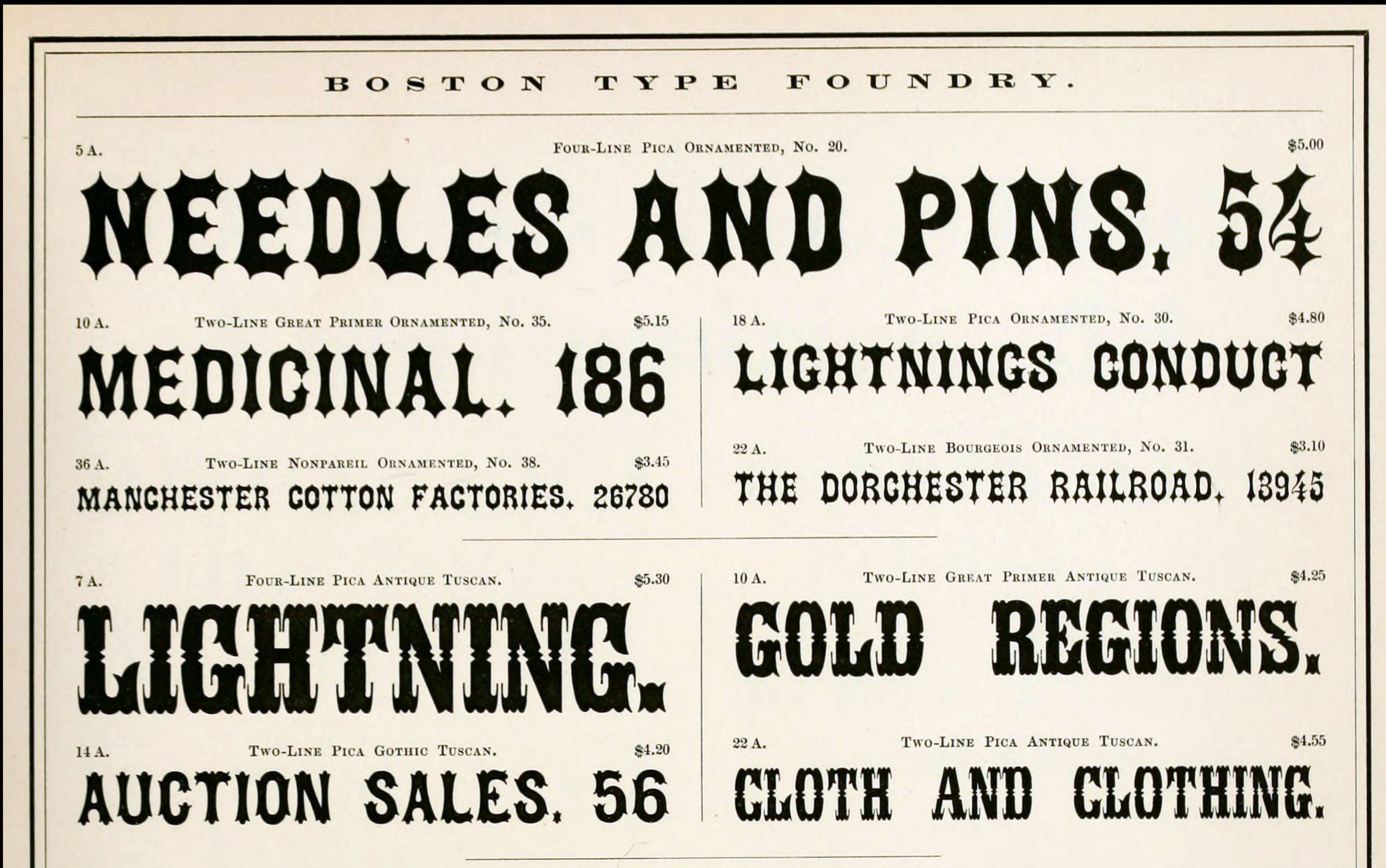
FREEMEN

REED AND FOX (LATE R. BESLEY & Co.), LONDON.

“Antique Tuscan” и “Tuscan” из каталога В Фиггинса - 1820-е



“Тосканские” типы из каталога Boston Type Foundry - 1860



BOSTON TYPE FOUNDRY.

5 A. FOUR-LINE PICA ORNAMENTED, NO. 20. $5.00

NEEDLES AND PINS. 54

10 A. TWO-LINE GREAT PRIMER ORNAMENTED, NO. 35. $5.15

MEDICINAL. 186

36 A. TWO-LINE NONPAREIL ORNAMENTED, NO. 38. $3.45

MANCHESTER COTTON FACTORIES. 26780

18 A. TWO-LINE PICA ORNAMENTED, NO. 30. $4.80

LIGHTNINGS CONDUCT

22 A. TWO-LINE BOURGEOIS ORNAMENTED, NO. 31. $3.10

THE DORCHESTER RAILROAD. 13945

7 A. FOUR-LINE PICA ANTIQUE TUSCAN. $5.30

LIGHTNING.

14 A. TWO-LINE PICA GOTHIC TUSCAN. $4.20

AUCTION SALES. 56

10 A. TWO-LINE GREAT PRIMER ANTIQUE TUSCAN. $4.25

GOLD REGIONS.

22 A. TWO-LINE PICA ANTIQUE TUSCAN. $4.55

CLOTH AND CLOTHING.

из каталога словолитни Жоржа Ревильона - 1845

СЛОВОЛИТНЯ РЕВИЛЬОНА

и комп.

ВЪ САНКТПЕТЕРБУРГѢ.

Италіянскій на кегль 28.

ДЕПАРТАМЕНТЪ,

123456789

PROVINCIALISME.

Египетскій косый на кегль 28.

ЖЕНАТЫЙ,

12345678

HOMMAGE.

Прямый узорчатый на кегль 36.

НИЖНІЙ,

NORMANDIE

СЛОВОЛИТНЯ РЕВИЛЬОНА

и комп.

ВЪ САНКТПЕТЕРБУРГѢ

ЕГИПЕТСКІЙ на кегль 18.

ВИРТЕМБЕРГІЯ,

GRANDE-BRETAGNE.

Египетскій поворотный на кегль 18.

НИЖНІЙ-НОВГОРОДЪ.

GOLFE BOTHNIQUE.

Египетскій матовый на кегль 18.

ЖИВОПИСАНІЕ,

INCESSAMMENT.

УЗКІЙ на кегль 20.

КОРАБЛЕСТРОЕНІЕ, МОРЕПЛАВАНІЕ.

1234567890

IMPRIMERIE, FONDERIE, STÉRÉOTYPIE.

Древній бѣлый на кегль 26.

КОНСТАНТИНОПОЛЬ,

CONSTANTINOPOLITAIN.

из каталога Boston Type Foundry - 1860

TWO-LINE BREVIER ANTIQUE EXTENDED.

MELCHISEDIK

ROMANS. 816

TWO-LINE NONPAREIL ANTIQUE EXTENDED.

MEMPHREMAGOG

BOSTONIAN. 235

Кларендон - Роберт Бесли и Бенджамин Фокс (Кларендон пресс)- 1845

CLARENDONS.

⁂ These Founts are registered in pursuance of the Designs' Copyright Amendment Act, 6 & 7 Vict., Cap. 65.

DOUBLE PICA CLARENDON.

Quousque tandem abutere Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihilne urbis vigiliæ, nihil timor populi, nihil consnesus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constricta jam omnium horum conscientia teneri conjurati-

SALES BY PUBLIC AUCTION.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

£1234567890

из каталога Fann Street Foundry - 1874

PICA CLARENDON.

WHEREAS, in pursuance of this Act passed during the twentieth year of the reign of King George the Third, for the entire suppression of Societies

MEMOIRS OF EMINENT PAINTERS

REED AND FOX (LATE R. BESLEY & Co.), LONDON.

Clarendon

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

из каталога Fann Street Foundry - 1874

Brevier Clarendon on Long Primer Body; the Figures to En Quadrats.

The most **useful Founts** that a Printer can have in his Office are the **CLARENDONS:** they make a **striking Word** or **Line** either in a **Hand Bill** or **Title Page,** and do not overwhelm the other lines. They have been **made with great care,** so that while they are **distinct** and **striking,** they possess a very **graceful outline,** avoiding on one hand the **clumsy inelegance** of the **Antique** or **Egyptian Character,** hitherto in use among Printers, and on the other, the appearance of an **ordinary Roman Letter thickened by long use** under the machine.

из каталога Fann Street Foundry - 1874

ENGLISH CLARENDON ON GREAT PRIMER BODY.

Cast to range with ordinary Great Primer, the Figures to En Quadrats.

PIRACY is the great sin of all **manufacturing communities**:—there is scarcely any Trade in which it prevails so generally as among **TYPE FOUNDERS. Messrs. BESLEY & Co.** originally introduced the **Clarendon Character,** which they registered under the **Copyright of Designs' Act,** but no sooner was the time of Copyright allowed by that Act **expired,** than the **Trade was inundated** with all sorts of **Piracies and Imitations,** some of them **mere effigies of letters.** Notwithstanding this, nearly all the **respectable Printers in Town and Country** who claim to have either **taste** or **judgment,** have adopted the **original Founts,** and treated the Imitations with the contempt they deserve.

150a 30A 12-POINT POSTER IONIC $12.50

IS STANDARD LINE A SUCCESS?

On January 1, 1893, we commenced doing business; in February, 1895, we issued our first small specimen book, and to-day the Inland Type Foundry is doing a business larger than any other foundry ever worked up in ten years. To what is this due if not to our superior system of lining faces? 36

из каталога
Cincinnati Type Foundry - 1882

Long Primer Ionic No. 2. 18 A, 36 a. $2.75

NATIONAL GOVERNMENT
Regular Candidates for Office
State and County Election 14.

Pica Ionic No. 2. 16 A, 32 a. $2.90

LUMBER MERCHANT
Fine Building Material
Flower-Tinted Robes 4

Great Primer Ionic No. 2. 10 A, 20 a. $4.00

SPRING ROSES
Foreign Products

Dbl. Sm. Pica Ionic No. 2. 10 A, 20 a. $5.25

CONTINENT
Hudson Bank

Dbl. English Ionic No. 2. 6 A, 12 a. $5.50

HUNTERS
Companion

Dbl. Gt. Primer Ionic No. 2. 4 A, 8 a. $5.95

PLANTS
Summers

English Ionic. 15 A, 20 a. $2.60

SOUTHERN TRADE
Democratic Meetings

Great Primer Ionic. 10 A, 16 a. $3.00

CAMDEN TIMES
Liberal Principles.

Dbl. Small Pica Ionic. 10 A, 16 a. $3.75

FORMATIONS
Moderate Terms

Double Pica Ionic. 10 A, 12 a. $5.00

ARGUMENT
French China

Dbl. Great Primer Ionic. 6 A, 8 a. $6.00

CHIMES
Garment

Canon Ionic. 6 A, 8 a. $10.00

SHINE
Frames

Century Roman - Линн Бойд Бентон для журнала The Century Magazine - 1895

THE CENTURY MAGAZINE

Vol. LI. NOVEMBER, 1895. No. 1.

LIFE OF NAPOLEON BONAPARTE.

BY WILLIAM M. SLOANE.

NAPOLEON I., EMPEROR OF THE FRENCH.

DECLARATION OF THE EMPIRE — «THE DESCENT INTO ENGLAND» — THE CORONATION OF NAPOLEON I. — THE EMPEROR OF THE FRENCH CROWNED KING OF ITALY — THE EXPANSION OF FRANCE AND THE THIRD COALITION — NAPOLEON'S GRAND ARMY AND GRAND STRATEGY.

DECLARATION OF THE EMPIRE.

STEP by step, laboriously and painfully, by guile and prudence, in the exercise of consummate genius as soldier and politician, Napoleon Bonaparte had now climbed to the pinnacle of revolutionary power. Turbulent in his childhood and nurtured in rebellion on catchwords of liberty, his school years were embittered by privation, and by the taunts of stripling aristocrats who refused recognition to his own vaunted but dubious nobility. His mind turned in disgust from the out system, he found for his soaring ambition no fitting sphere in the country of his birth, the only fatherland he ever knew; and in that limited field he was both ineffectual as an agitator and unsuccessful as a revolutionary. But with keen insight he studied and apprehended the greater movement as it developed in France. Standing ever at the parting of the ways, and indifferent to principle, he carefully considered each path, and finally chose the one which seemed easiest for his footsteps, and likeliest to guide them toward the goal of his ambition. Fertile in

18 Point Century Expanded

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of

CENTURY OLDSTYLE - ЛИНН БОЙД БЕНТОН - 1890 (МОРРИС ФУЛЛЕР БЕНТОН - ATF - 1906

18 POINT CENTURY OLDSTYLE

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect for the opinions of mankind requires that they should declare the causes which impel them to the separation. We hold these truths to be self-evident: That all men are created equal; that they are endowed

Century Schoolbook - Моррис Фуллер Бентон - ATF - 1918

Century Schoolbook

Eyesight Facts

PROPER TYPE ESSENTIAL FOR SCHOOLBOOK PRINTING

EYESIGHT is a valuable attribute of the physically perfect man, and anything that can be done to develop or protect it is of highest importance. Little has been done until lately regarding the legibility of type faces and the influence of schoolbooks and school printing on the correct development of a child's eyesight. Many persons believe that a child is born with perfect eyesight, but when very young the child can merely perceive the difference between light and darkness, and even at the period when school life begins the eye is still immature. Oculists find that a child's eyes do not reach full development until about twelve years of age. Up to this time they are often permanently injured by improper use.

The acuteness of vision is still below the standard and the refraction is not yet fixed. For easy vision the young child must have retinal images larger and more distinct than those which satisfy the adult reader, partly because the letters are not so quickly recognized, and partly because the immature and tender eye does not produce such perfect images as the mature eye. To obtain these larger images the book is held too near the eyes, and it often results in nearsightedness and eyestrain. Hence the importance of establishing better standards of legibility for schoolbooks, having regard to the ages of the scholars who are required to use them. The subject of the proper use of the eyes has many phases; the lighting of schoolrooms, the right arrangement of the desks, the attitudes of scholars, the amount of work required, the size and shape of the book pages and the quality of paper used in them, are all factors of much importance. The type founder, however, can only concern himself with providing the proper style and design of letters.

LEGIBILITY IN TYPE DESIGNS

A SERIES of tests and experiments made by the British Association for the Advancement of Science, the Clark University, Worcester, Mass., the Board of Education of New York City, the American Type Founders Company and others, all go to show that some styles of type are far more legible than others. It is significant that all the experimenters working independently arrive at practically the same conclusions as to just what constitutes the most legible type and therefore best adapted for children's use and general school printing.

Century Schoolbook was designed to meet the requirements of colleges and boards of education, at the same time taking into consideration the conclusions arrived at by the other authorities. In making these types every detail has been considered and a great deal of labor, experimenting and calculations has been required to make them as nearly perfect as possible with all dimensions correct. For example, the space between the letters, height of each character, the weight of each thick and thin line, as well as the white spaces within the letter (counters) have been correctly dimensioned by proper micrometer measurements from a vast amount of experimental data compiled from many sources. While this series is designed primarily for schoolbooks, storybooks for children, periodicals, and general school printing, it also makes a splendid letter for job work and advertising typography because of its very desirable characteristics.

Century Schoolbook

48 Point 5A 8a
Belfry

36 Point 5A 10a
Mystical

30 Point 6A 12a
Entangled

24 Point 8A 14a
HOMESICK
Daily Report

18 Point 11A 22a
RENDEZVOUS
SCOTCH Brigade

14 Point 16A 32a
NAUTICAL WORD
UNIQUE Description

12 Point 20A 40a
PROMISING OFFICER
QUICK Decisions Sought

10 Point 22A 44a
BAROMETRIC CHANGES
ENJOYED Steamboat Outing

8 Point 26A 50a
FINISH SUSPENSION BRIDGE
HISTORICAL treasures are given to scientific museum by connoisseur

6 Point 28A 55a
MARINE CELEBRATION POSTPONED
DISTINGUISHED visitors pouring into town from everywhere for manufacturing show

Characters in Complete Font

A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z & $ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n
o p q r s t u v w x y z ff fi
fl ffi ffl . , - ' : ; ! ?

SMALL CAPS from 6 to 18 Point are put up separately and furnished only when specially ordered

9 Point Century Schoolbook *and Italic* carried in stock only at Foundry

Century Schoolbook Italic

48 Point 5A 8a
Sight

36 Point 6A 10a
Dutiful

30 Point 6A 12a
Expedite

24 Point 8A 14a
Highlands

18 Point 11A 22a
Next Meeting

14 Point 16A 32a
REPRODUCED
Banking Capital

12 Point 20A 38a
KIND MONARCH
Quarterly Shipment

10 Point 21A 43a
NEW SELECTION
Interesting Example

8 Point 25A 50a
PENURIOUS OWNER
Many candidates elected by impressive majorities

6 Point 30A 58a
RIDICULOUS INTERVIEW
Steamship reporter undertakes journey with special expedition

Characters in Complete Font

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y Z & $ 1 2 3
4 5 6 7 8 9 0
a b c d e f g h
i j k l m n o p
q r s t u v w
x y z ff fi fl ffi
ffl . , - ' ' : ; ! ?

Excelcior 1931 (дизайнер Чонси Гриффит)

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

(two point leaded)

SchoolBook

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

Excelcior

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

обыкновенная

ЕНрос

увеличение
насыщенности
и контраста

сверхжирный тип

ЕНрос

увеличение насыщенности
уменьшение контраста

Школьная

ЕНрос

Кларендон

ЕНрос

“Египетский” тип

ЕНрос

Гротеск

ЕНрос

Boston Old Style - архитектор Бертрам Гудхью и Ингалс Кимбол (директор Cheltenham Press) - 1896

THE CHELTENHAM FONT

¶ It is in characters not differing in any material item from these (the designer trusts) that this new font will be cut.

THE CHELTENHAM TYPE

Quaint enough will be this type lacking exactly what chiefly gives the Italic, its qualities of dash & zip; i.e. the kerns. j.

CHELTENHAM OLDSTYLE - ATF - 1903

Cheltenham Oldstyle

36 Point 5 A $2 85 8 a $2 15 $5 00

NEIGHBORS MENTIONED
Confiscating Historical Documents
Sarcastic Remarks Create Disorder

30 Point 6 A $2 40 10 a $1 85 $4 25

CUSTOMERS RECONSIDERING
Metropolitan Organizations Discontinued
Delivering Numerous Campaign Orations

1913

ПРЕВОСХОДНЫМЪ
КАЧЕСТВОМЪ И ХУДОЖЕСТВЕННОСТЬЮ

ОТЛИЧАЮТСЯ

РУССКО-СЛАВЯНСКІЕ ШРИФТЫ

СЛОВОЛИТНИ

Г. БЕРТГОЛЬДЪ

ВЪ БЕРЛИНѢ, ПЕТЕРБУРГѢ, МОСКВѢ, ЛЕЙПЦИГѢ
ШТУТГАРТѢ И ВѢНѢ

БЫВШІЙ ПОСТАВЩИКЪ ИМПЕРАТОРСКОЙ
АКАДЕМІИ НАУКЪ

Текстъ этого журнала набранъ изъ шрифта Сорбонъ — Академическій Слов. Г. Бертгольда.

1966

АКАДЕМИЧЕСКАЯ ГАРНИТУРА. КЕГЛЬ 36

Прямое нормальное светлое — А 1

абвгдежзийклмнопрс

туфхцчшщъыьэюя

АБВГДЕЖЗИКЛМ

НОПРСТУФХЦЧ

ШЩЪЫЬЭЮЯ

abcdefghijklmnopqrst

uvwxyz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

1234567890 IVX

. , : ; ! ? „ “ ( ) - №

The New York Times на русском языке, NYT Cheltenham - кириллица Тагир Сафаев 2003

зВЕСТИЯ:
айджест Мировых СМИ

ОНЕДЕЛЬНИК, 28 АВГУСТА 2006

The New York Times

Articles selected for ИЗВЕСТИЯ

Громкий голос искусства



«Женщины скрывали от мужей, что ходили в кино».

НИЯ ДИНАТА



Photographs by Kalyana Shira Films

Картина про многоженство, какое оно на самом деле

ДЖЕЙН ПЕРЛЕЗ

ДЖАКАРТА, Индонезия. Мало кто сомневается, что Ния Дината — самый востребованный кинорежиссер Индонезии. Полные залы, которые собирала ее последняя картина на фестивале «Трибека» и в Канне, тому подтверждение.

Источник ее успеха в бесстрашном порыве обращаться к злободневным темам с остротой и юмором. В ее последнем фильме «Любовь на всех», который изнутри показывает тоску, царящую в полигамных семьях, зрители видят порожденную опытом достоверность.

Когда ей было 18 и она только что поступила в американский колледж, ее неожиданно вызвали домой. Там она узнала, что отец берет вторую жену.

Сейчас г-же Динате 36. Она закончила годичные курсы в школе кинематографии при Нью-Йоркском университете

Chentelham

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

Baskerville

opec

Modern

opec

Chentelham

opec

SchoolBook

opec

из каталога Fann Street Foundry - 1874

GREAT PRIMER MEDIÆVAL EGYPTIAN, No. 2.

The production of our national Poets with many of the works of Painters as well as Sculptors

NORTHAMPTON HERALD

Leasehold Tenant, 1874

из каталога Fann Street Foundry - 1874

TWO LINES ENGLISH RUNIC.

Some productions of their great national poets and several of the masterpieces in

EMINENT BRITONS

из каталога Fann Street Foundry - 1874

DOUBLE PICA CLOISTER.

Strangers in Rome are likely to be disappointed at the size of some of its ancient Temples. If we compare them with the

CONSTANTINOPLE

из каталога Barnhart bros. & Spindler, – 1881

4 A 6 a | 48 Point Lining Modern Antique | $12\frac{5}{8}$ lbs., **$7.60**

SHEET MUSIC
Operatic 7 Singing

3 A 4 a | 60 Point Lining Modern Antique | $15\frac{5}{16}$ lbs., **$9.20**

SUPERIOR
Display 5 Type

12a 8A, $3.50 | 24-Point Latin | L. C. $1.70; C. $1.80

POINT SYSTEM BOTH Ways far Superior to the Old Method of Justifying 45

18a 12A, $3.20 | 18-Point Latin | L. C. $1.55; C. $1.65

PERFECT JUSTIFICATION Without Cardboards Thereby Saving Large Profits to Printers 386

Lehman

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

02356789

Etienne

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

02356789

Вариации брусковых

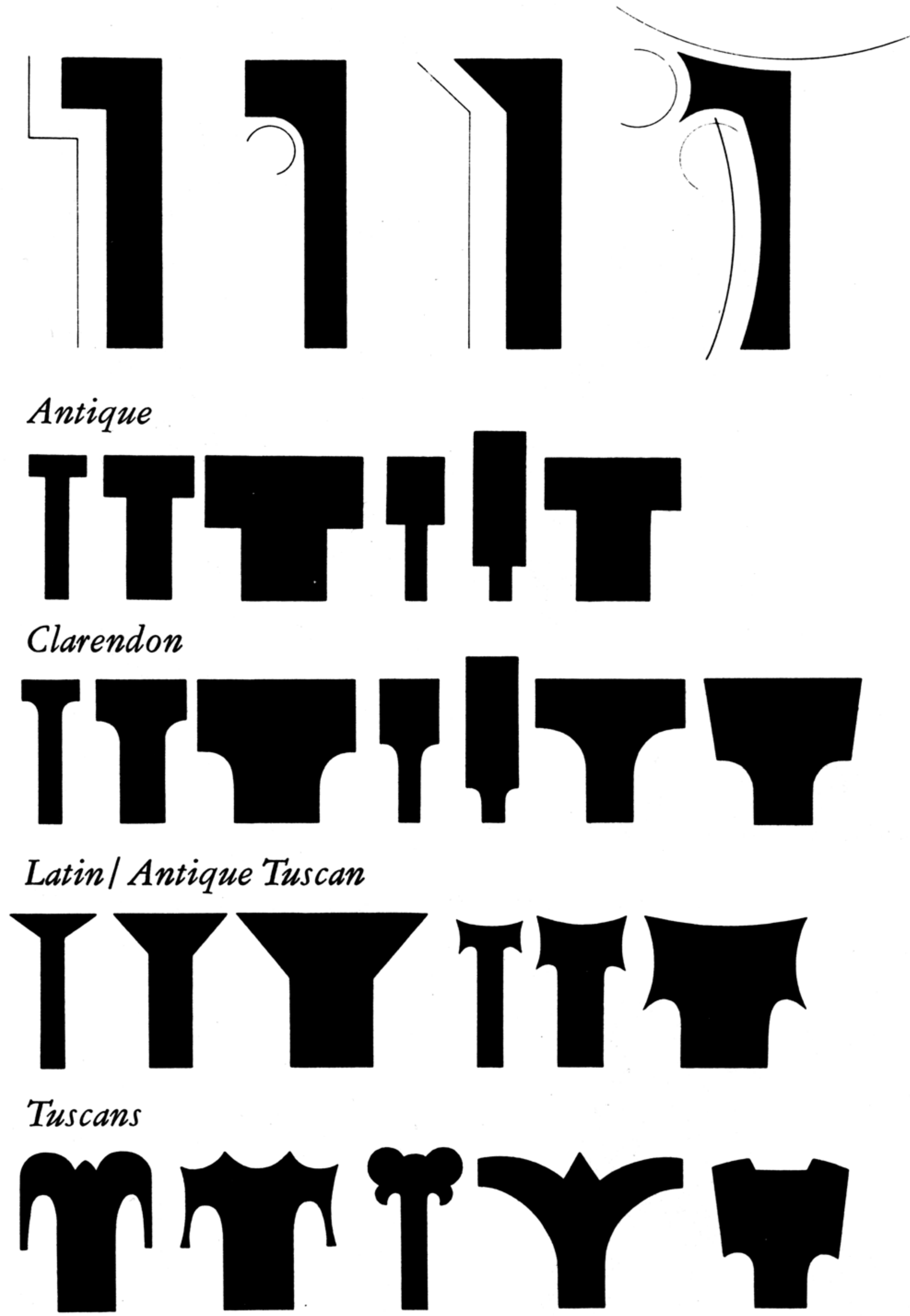


Chart illustrating how a variety of letter styles derived from a basic Antique.

ДЕКЛАРАЦИЯ НЕЗАВИСИМОСТИ Ирландской РЕСПУБЛИКИ - 1916


IRISH

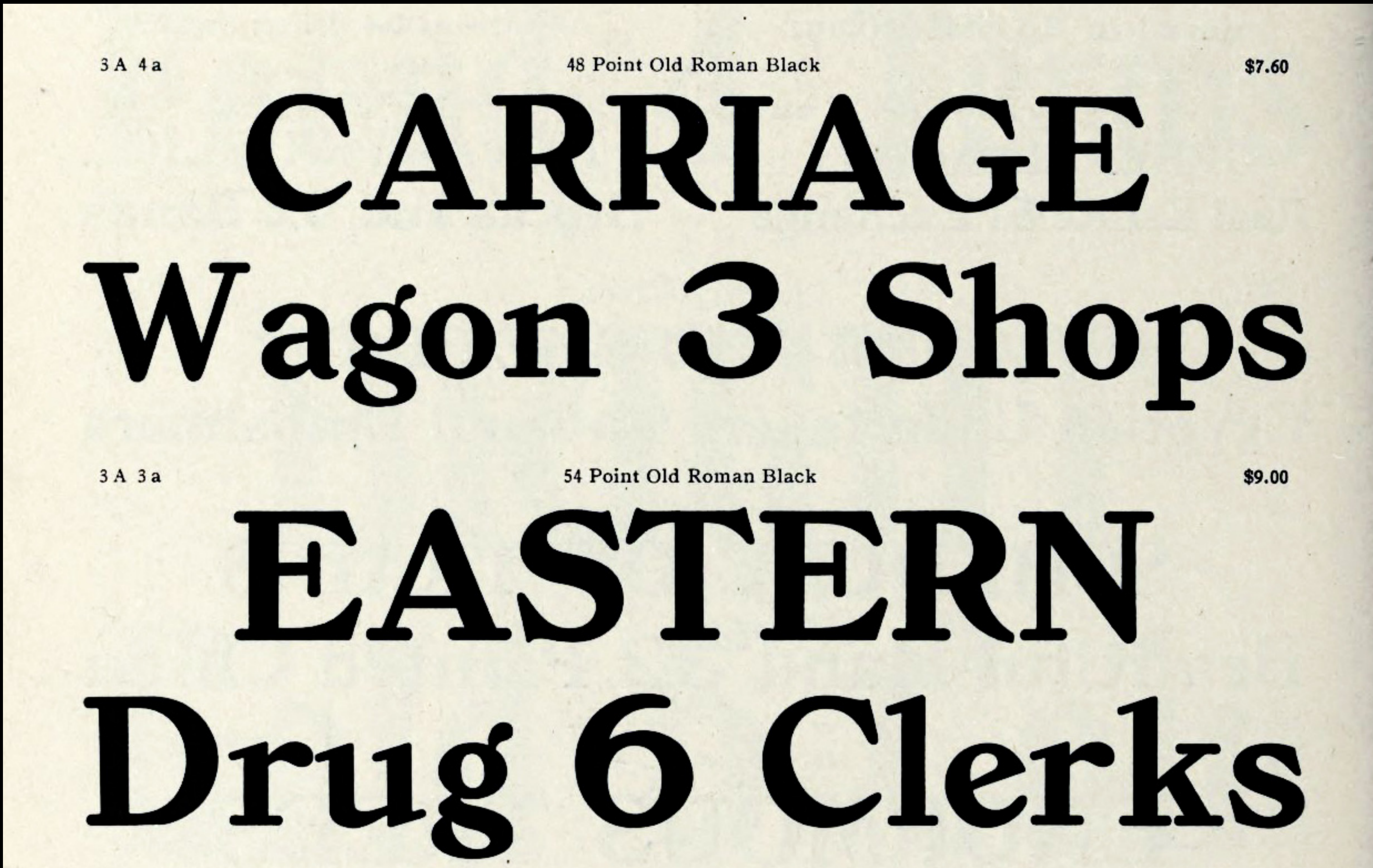
TO THE

IRISHMEN AND IRISHW

from which she receives her

her children to her flag and

из каталога Barnhart bros. & Spindler – 1881



3 A 4 a 48 Point Old Roman Black $7.60

CARRIAGE
Wagon 3 Shops

3 A 3 a 54 Point Old Roman Black $9.00

EASTERN
Drug 6 Clerks

WAVERLEY : SIR WALTER SCOTT

THE hint which the Chieftain had thrown out respecting Flora was not unpremeditated. He had observed with great satisfaction the growing attachment of Waverley to his sister, nor did he see any bar to their union, excepting the situation which Waverley's father held in the ministry, and Edward's own commission in the army of George II. These obstacles were now removed, and in a manner which apparently paved the way for the son's becoming reconciled to another allegiance. In every other respect the match would be most eligible. The safety, happiness, and honourable provision of his sister, whom he dearly loved, appeared to be ensured by the proposed union,

Old Style Antique №7- Miller & Richard - 1858

7 A–23 a—about 20 ℔. 36 Point Old Style Antique, No. 7.

Harvest Home
EUROPEAN

8 A–23 a—about 15 ℔. 30 Point Old Style Antique, No. 7.

Monthly Payments
PERIODICAL

MacKellar, Smiths & Jordan Co - 1892

25 A, 32 a. 12 Point Old Style Antique.—*Pica.* $3.65

ICELAND'S WINTER SCENERY

Tremendous Glaciers and Snow-Capped Mountains

Miniature Ice-Bound Lakes

1234567890

14 A, 20 a. 18 Point Old Style Antique.—*Great Primer.* $4.10

BUSINESS PROSPECT

Increasing Confidence of Operators

1234567890

ITC Bookman

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

02356789

из каталога H.W. Caslon & Co. - 1896



TEN-LINE PICA.

ANTIQUE COMP., No. 1.

ANTIQUE COMP., No. 1.

ANTIQUE COMPRESSED.

ANTIQUE COMP., No. 2.

IONIC COMPRESSED.

CONDENSED.

COMPRESSED.

COMPRESSED.

ROMAN, No. 1.

The above Founts, being cast specially light, are cheaper in Metal than in Wood.

H. W. CASLON & CO., 22, CHISWELL STREET, LONDON, E.C.



SIX-LINE PICA.

ANTIQUE.

ANTIQUE COMPRESSED.

IONIC COMPRESSED.

ANTIQUE COMP., No. 2.

ANTIQUE COMP., No. 3.

LATIN COMPRESSED.

IONIC, No. 2.

IONIC, No. 2.

ROMAN, No. 1.

CONDENSED, No. 1.

CONDENSED, No. 2.

DORIC, No. 2.

H. W. CASLON & CO., 22, CHISWELL STREET, LONDON, E.C.

из каталога H.W. Caslon & Co. - 1896

FOUR-LINE PICA.

CONTINUED.

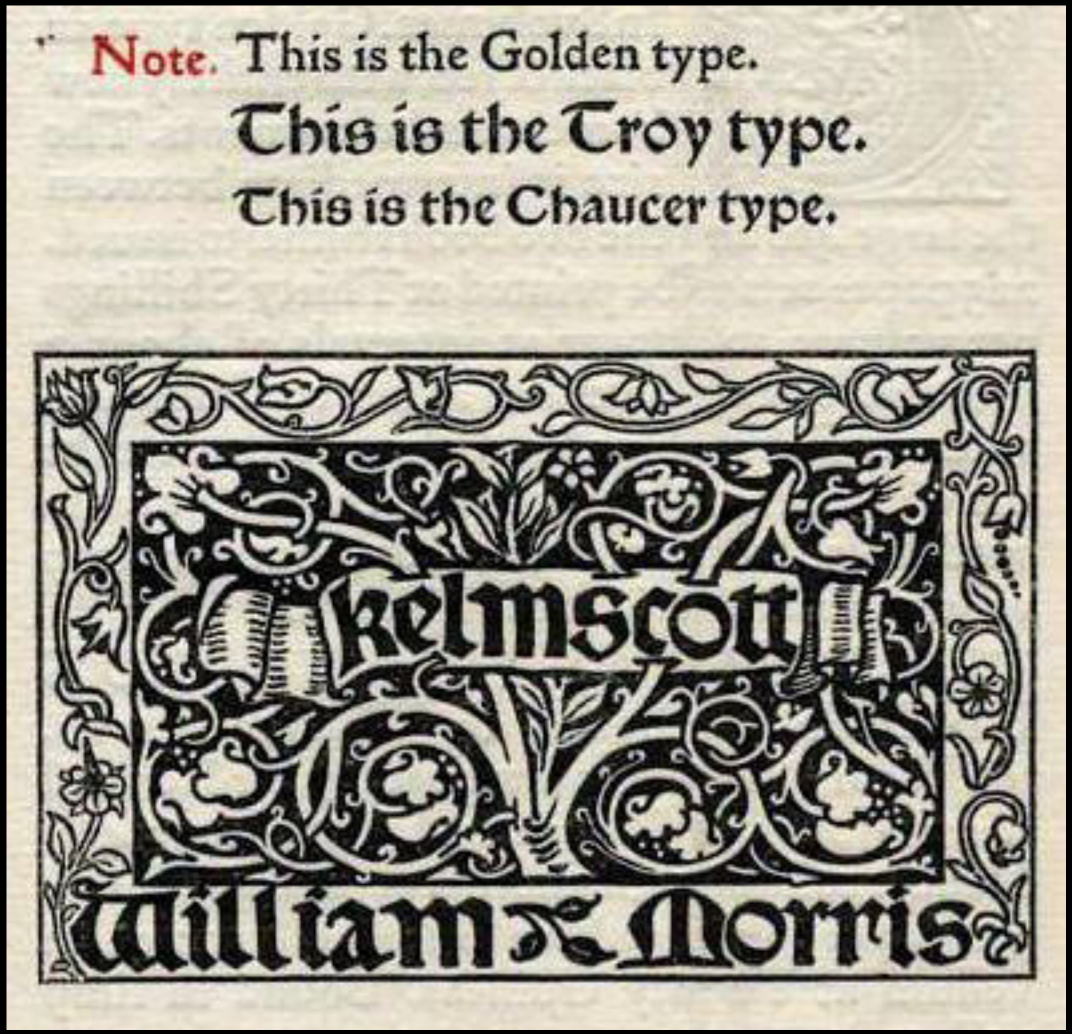
ATLAS EXPANDED.—1/- ⅌ lb. **M** 6 M Fount (Caps., Pts., Figs.)...28 lbs. French, Spanish, and Italian Accents.	ATLAS EXPANDED.—1/- ⅌ lb. **en** 2 M, 4 m, Fount (complete).....30 lbs. French, Spanish, and Italian Accents.	ATLAS.—1/- ⅌ lb. **Min** 4 M, 8 m, Fount (complete).....32 lbs. Accents in preparation.
CONDENSED, No. 7.—1/6 ⅌ lb. **HOMER** 8 M Fount (Caps., Pts., Figs.)...12 lbs. Accents in preparation.	CANON COND., No. 7.—1/6 ⅌ lb. **SIGNED** 8 M Fount (Caps., Pts., Figs.)...11 lbs. Accents in preparation.	CONDENSED, No. 8.—1/6 ⅌ lb. **HER nat** 6 M, 12 m, Fount (complete) ... 25 lbs. Accents in preparation.
DE VINNE COMPRESSED.—1/- ⅌ lb. **MER** 6 M Fount (Caps., Pts., Figs.)...14 lbs. French Accents.	DE VINNE COMPRESSED.—1/- ⅌ lb. **Saint** 5 M, 10 m, Fount (complete) ... 28 lbs. French Accents.	DORIC, No. 2.—1/6 ⅌ lb. M E 4 M Fount (Caps., Pts., Figs.)...15 lbs. Accents in preparation.
OLD FACE.—1/- ⅌ lb. HE 6 M Fount (Caps., Pts., Figs.)...20 lbs. Original Caslon Fount.	OLD FACE.—1/- ⅌ lb. Bah 2 M, 6 m, Fount (complete).....25 lbs. Original Caslon Fount.	LATIN EXPANDED.—1/6 ⅌ lb. SIT 4 M Fount (Caps., Pts., Figs.)...16 lbs. French, Spanish, and Italian Accents.
CANON OLD FACE.—1/- ⅌ lb. Mem 4 M, 8 m, Fount (complete).....28 lbs. Original Caslon Fount.	CANON OLD FACE ITAL.—1/- ⅌ lb. *Quam* 2 M, 4 m, Fount (complete).....16 lbs. Original Caslon Fount.	CANON, No. 4.—1/- ⅌ lb. ESin 6 M, 12 m, Fount (complete) ...42 lbs. French, Spanish, and Italian Accents.
CANON IONIC, No. 2.—1/- ⅌ lb. M ad 6 M, 12 m, Fount (complete) ...40 lbs. French, Spanish, and Italian Accents.	IONIC COMPRESSED.—1/- ⅌ lb. ROme 8 M, 13 m, Fount (complete) ...40 lbs. French, Spanish, and Italian Accents.	IONIC COMP., No. 2.—1/- ⅌ lb. HEme 3 M, 9 m, Fount (complete).....20 lbs. French, Spanish, and Italian Accents.

PICA.

Or NONPAREIL TWO-LINE.—Continued.

ATLAS EXPANDED.—1/6 ⅌ lb. **HAND** **Specimen** 16 M, 32 m, Fount (complete)...18 lbs. French, Spanish, and Italian Accents.	ATLAS.—1/6 ⅌ lb. **BRIGHTON** **Memorandum** 24 M, 48 m, Fount (complete)...15 lbs. Accents in preparation.	DE VINNE COMP.—1/6 ⅌ lb. COMBINATIONS Historical Derbyshire 31 M, 62 m, Fount (complete)...12 lbs. Accents in preparation.
ANTIQUE.—1/6 ⅌ lb. **NOTE charts** 23 M, 46 m, Fount (complete)...15 lbs. 31 M, 62 m, do. (do.)...20 "	ELEPHANT.—1/6 ⅌ lb. **MOR portion** 20 M, 40 m, Fount (complete)...18 lbs. French, Spanish, and Italian Accents.	ALBION.—1/6 ⅌ lb. **MORN leave town** 30 M, 60 m, Fount (complete)...18 lbs. French, Spanish, and Italian Accents.
DORIC ITALIC, No. 1.—2/6 ⅌ lb. ***REBOUND*** ***Home Science*** 16 M, 33 m, Fount (complete) ... 10 lbs. Accents in preparation.	DORIC ITALIC, No. 2.—2/6 ⅌ lb. ***RONDBURGH*** ***Historical Records*** 16 M, 32 m, Fount (complete) ... 8 lbs. Accents in preparation.	DORIC, No. 5.—1/6 ⅌ lb. **MANSIONS** **Opera Selections** 29 M, 50 m, Fount (complete)...12 lbs. Accents in preparation.
IONIC COMPRESSED.—1/6 ⅌ lb. RIDES reforms 20 M, 40 m, Fount (complete)...16 lbs. French, Spanish, and Italian Accents.	FRENCH ANTIQUE.—1/6 ⅌ lb. MEND completion 20 M, 20 m, Fount (complete)...10 lbs. French Accents.	IONIC, No. 2.—1/6 ⅌ lb. CHIME mansion 28 M, 36 m, Fount (complete) ...20 lbs. French, Spanish, and Italian Accents.
IONIC OLD STYLE.—1/6 ⅌ lb. CONCERT Modern Ballads 35 M, 70 m Fount (complete)...20 lbs. French, Spanish, and Italian Accents.	CONDENSED, No. 8.—2/6 ⅌ lb. **SCIENCE MANUALS** **Bournemouth Directories** 26 M, 52 m, Fount (complete) ... 8 lbs. Accents in preparation.	CONDENSED, No. 6.—2/6 ⅌ lb. ORIGINAL DESIGNS English Commercial Agencies 33 M, 66 m, Fount (complete) ... 8 lbs. Accents in preparation.
LATIN COMP., No. 3.—2/6 ⅌ lb. THACKERAY public esteem 50 M, 50 m, Fount (complete)...10 lbs. French, Spanish, and Italian Accents.	IONIC COMP., No. 2.—1/6 ⅌ lb. CHESTER commercial 40 M, 80 m, Fount (complete)...13 lbs. French, Spanish, and Italian Accents.	IONIC COMP. ITALIC.—2/6 ⅌ lb. *BRIGHT proprietors* 40 M, 80 m, Fount (complete)...15 lbs. French, Spanish, and Italian Accents.
LATIN EXPANDED, No. 2.—1/6 ⅌ lb. DESIGNS Recent Borders 28 M, 56 m, Fount (complete)...15 lbs. French, Spanish, and Italian Accents.	TYPE-WRITER, No. 1.—2/- ⅌ lb. We have pleasure in announcing an 15 M, 60 m, Fount (complete)...12 lbs. 25 M, 100 m, do. (do.)...20 "	TYPE-WRITER, No. 2.—2/- ⅌ lb. The Shareholders are requested to 15 M, 60 m, Fount (complete) ... 11 lbs. French, Spanish, and Italian Accents.
DORIC, No. 4.—1/6 ⅌ lb. ROMAN agencies 21 M, 42 m, Fount (complete)...18 lbs. French, Spanish, and Italian Accents.	CONDENSED ITALIC.—2/6 ⅌ lb. *INSURE Amount* 37 M, 74 m, Fount (complete)...15 lbs. French, Spanish, and Italian Accents.	JOHNSONIAN.—3/6 ⅌ lb. HISTORICAL documents 30 M, 30 m, Fount (complete)... 6 lbs. French, Spanish, and Italian Accents.
CONDENSED, No. 1.—2/6 ⅌ lb. **MODERN RESIDENCES** 30 M Fount (Caps., Pts., Figs.)...5 lbs. Accents in preparation.	LATIN ITALIC.—2/6 ⅌ lb. (Caps. and Sm.-Caps.) *ROSE MIND* 18 M Fount (Caps., Pts., Figs.) ...5 lbs. 18 M do. (Sm-Caps., Pts., Figs.) 4 "	LATIN ITALIC.—4/- ⅌ lb. (Brevier on Pica.) *PROGRAMME* 18 M Fount (Caps., Pts., Figs.)...2 lbs. 24 M do. (do.)...3 "

WILLIAM MORRIS - KELMSCOTT PRESS - 1893



Golden Type
Вильям Морис
Kelmscott Pres
1893

GOTHIC ARCHITECTURE.

BY the word Archi-
tecture is, I suppose,
commonly under-
stood the art of or-
namental building,
and in this sense I
shall often have to use it here. Yet I
would not like you to think of its pro-
ductions merely as well construct-
ed and well-proportioned build-
ings, each one of which is handed
over by the architect to other ar-
tists to finish, after his designs have
been carried out (as we say) by
a number of mechanical workers,
who are not artists. A true architec-
tural work rather is a building duly

Doves Type - Эдварт Принц, Эмери Уокер - Doves press - 1890

Ham. This?
Clow. Een that.
Ham. Let me see. Alas poore Yoricke, I knew him, Horatio, a fellow of infinite iest, of most excellent fancie, hee hath bore mee on his backe a thousand times, and now how abhorred in my imagination it is: my gorge rises at it. Heere hung those lyppes that I haue kist I knowe not howe oft, where be your gibes now? your gamboles, your songs, your flashes of merriment, that were wont to set the table on a roare, not one now to mocke your owne grinning, quite chopfalne. Now get you to my Ladies table, & tell her, let her paint an inch thicke, to this fauour she must come, make her laugh at that. Prethee

INLAND TYPE FOUNDRY - 1897

25 pounds and over | 30-POINT POSTER KELMSCOTT | 50c. per pound

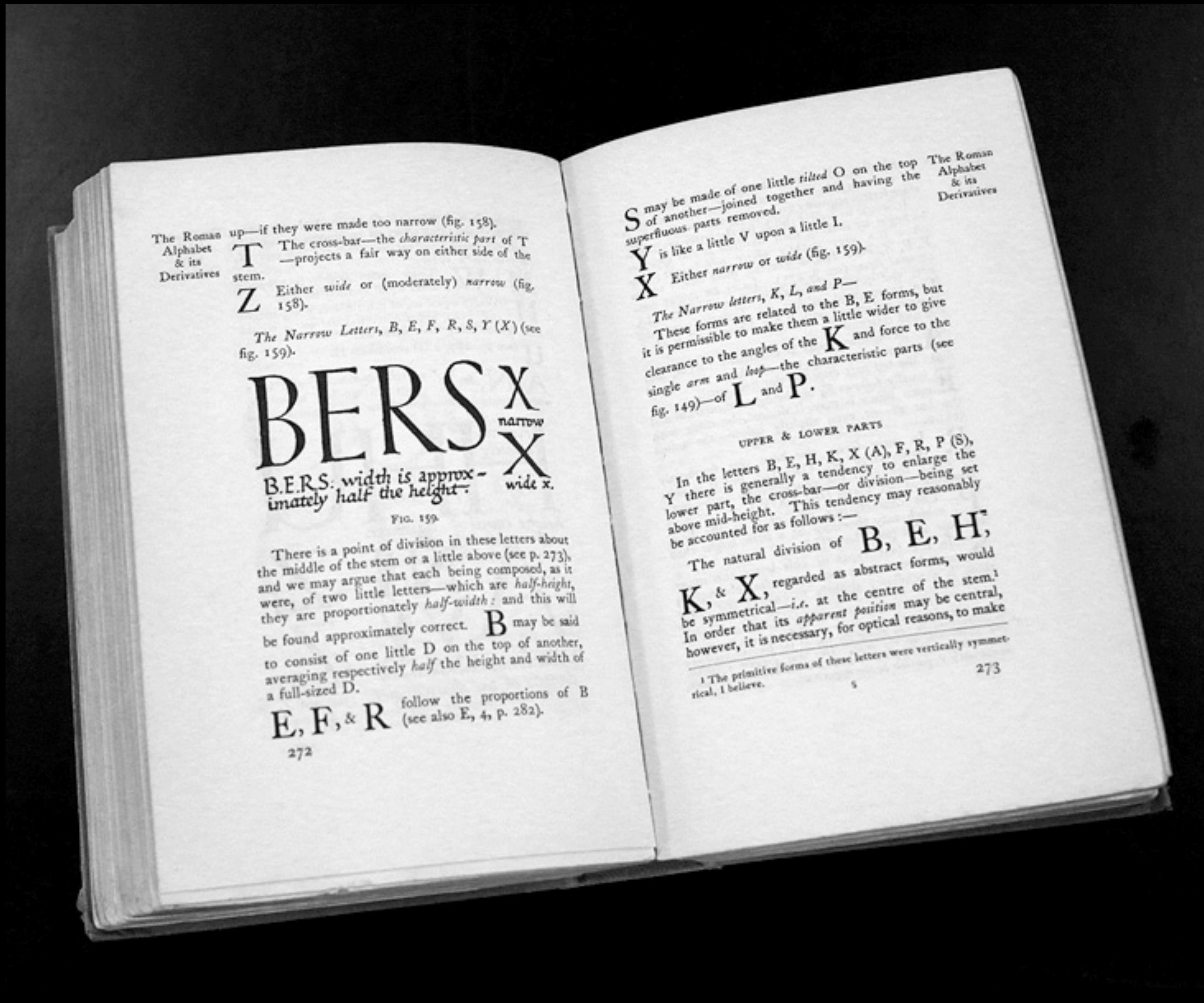
MORRIS' STYLE

Peculiar type face revived by the noted poet's famous Kelmscott Press books 30

Эдвард Джонстон - Manuscript and inscription lettering for schools and classes and for use of craftsmen (1909)



Эдвард Джонстон - Writing & Illuminating, & Lettering (1906)


The Roman Alphabet & its Derivatives

up—if they were made too narrow (fig. 158).

T The cross-bar—the *characteristic part* of T—projects a fair way on either side of the stem.

Z Either *wide* or (moderately) *narrow* (fig. 158).

The Narrow Letters, B, E, F, R, S, Y (X) (see fig. 159).

BERS X narrow X wide x.

B.E.R.S: width is approximately half the height.

FIG. 159.

There is a point of division in these letters about the middle of the stem or a little above (see p. 273), and we may argue that each being composed, as it were, of two little letters—which are *half-height*, they are proportionately *half-width*: and this will be found approximately correct. B may be said to consist of one little D on the top of another, averaging respectively *half* the height and width of a full-sized D.

E, F, & R follow the proportions of B (see also E, 4, p. 282).

272

S may be made of one little *tilted* O on the top of another—joined together and having the superfluous parts removed.

Y is like a little V upon a little I.

X Either *narrow* or *wide* (fig. 159).

The Narrow letters, K, L, and P—

These forms are related to the B, E forms, but it is permissible to make them a little wider to give clearance to the angles of the K and force to the single *arm* and *loop*—the characteristic parts (see fig. 149)—of L and P.

UPPER & LOWER PARTS

In the letters B, E, H, K, X (A), F, R, P (S), Y there is generally a tendency to enlarge the lower part, the cross-bar—or division—being set above mid-height. This tendency may reasonably be accounted for as follows:—

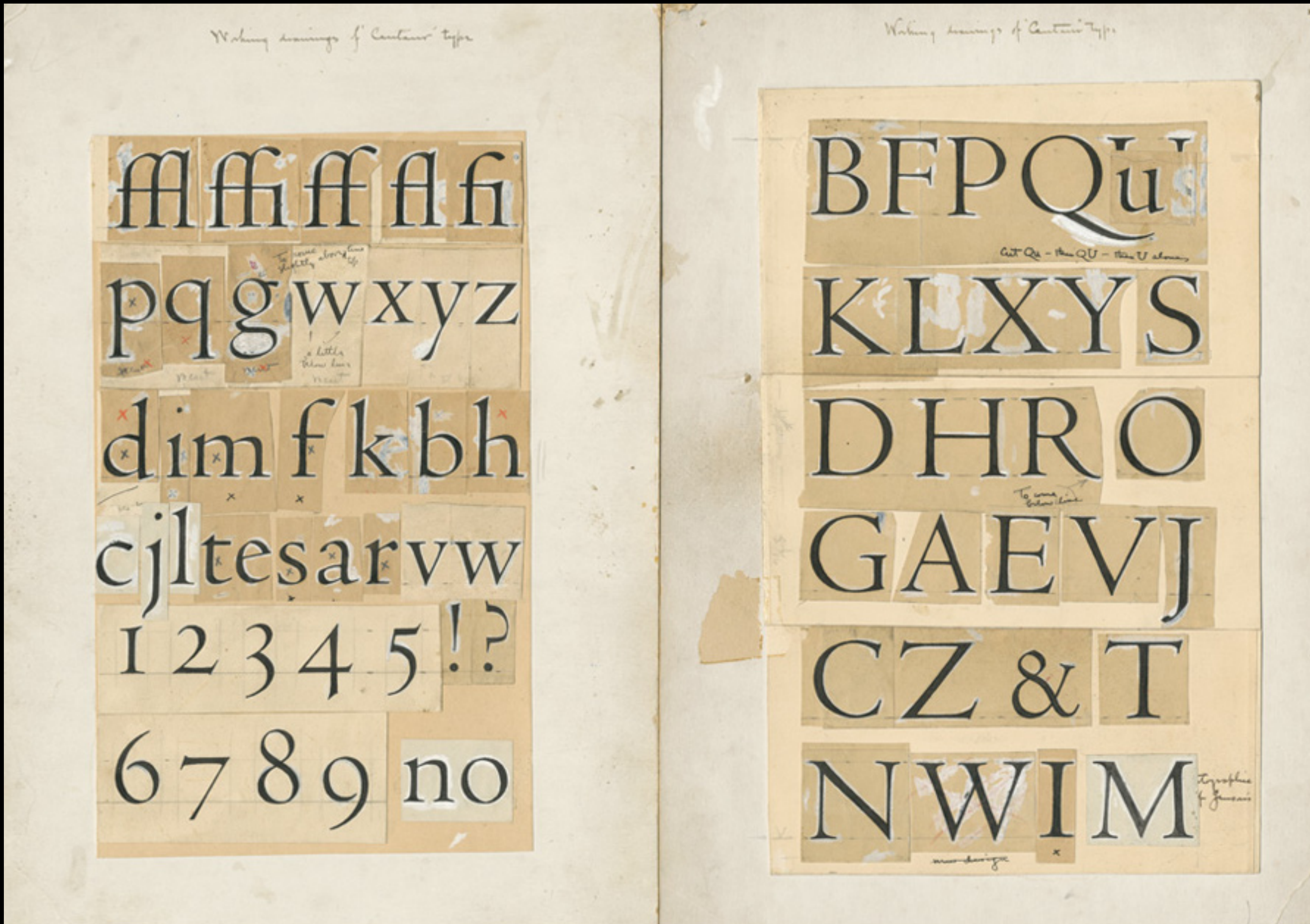
The natural division of B, E, H, K, & X, regarded as abstract forms, would be symmetrical—*i.e.* at the centre of the stem.[1] In order that its *apparent position* may be central, however, it is necessary, for optical reasons, to make

[1] The primitive forms of these letters were vertically symmetrical, I believe.

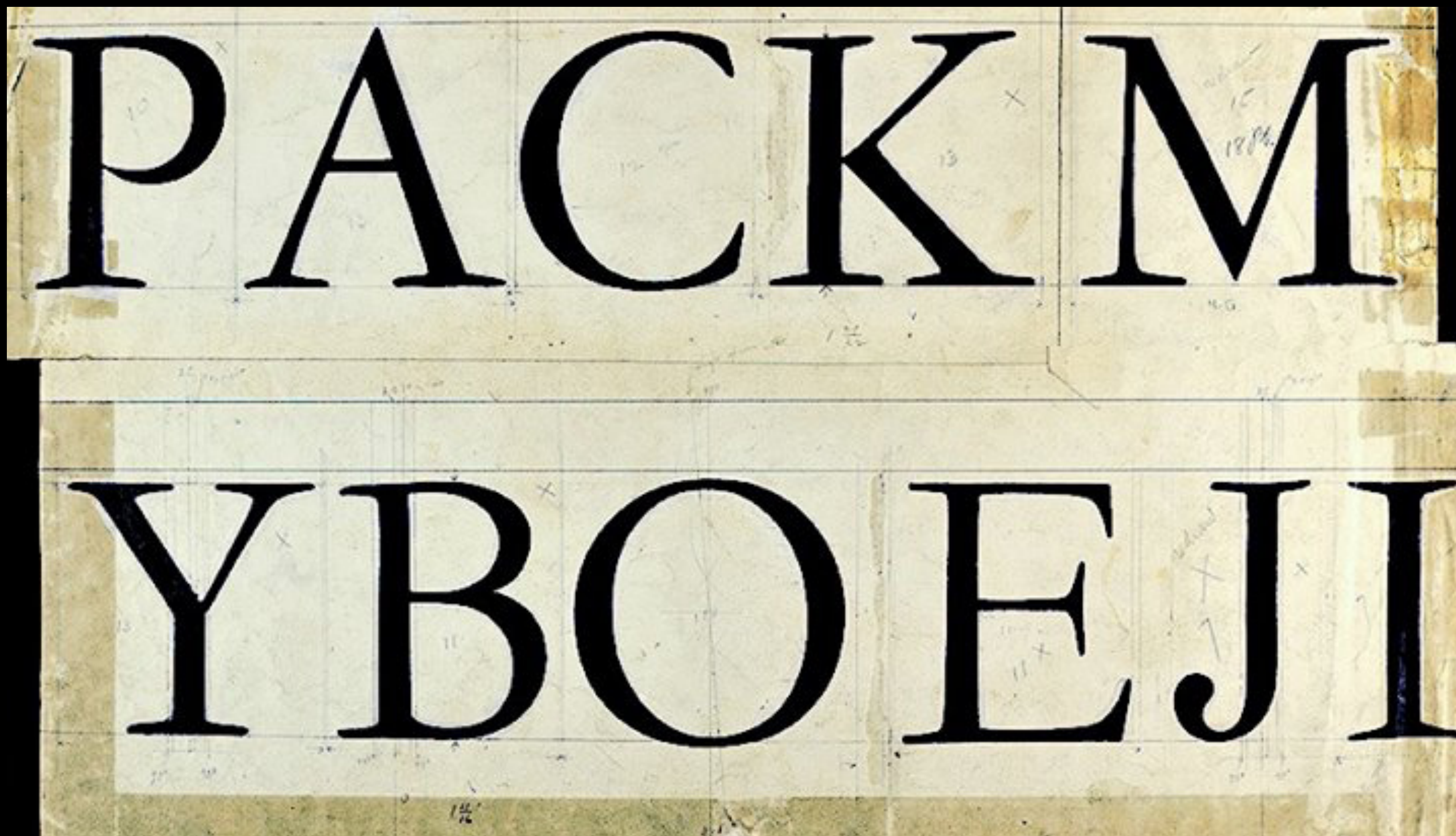
S

273

Bruce Rogers Centaur - 1914

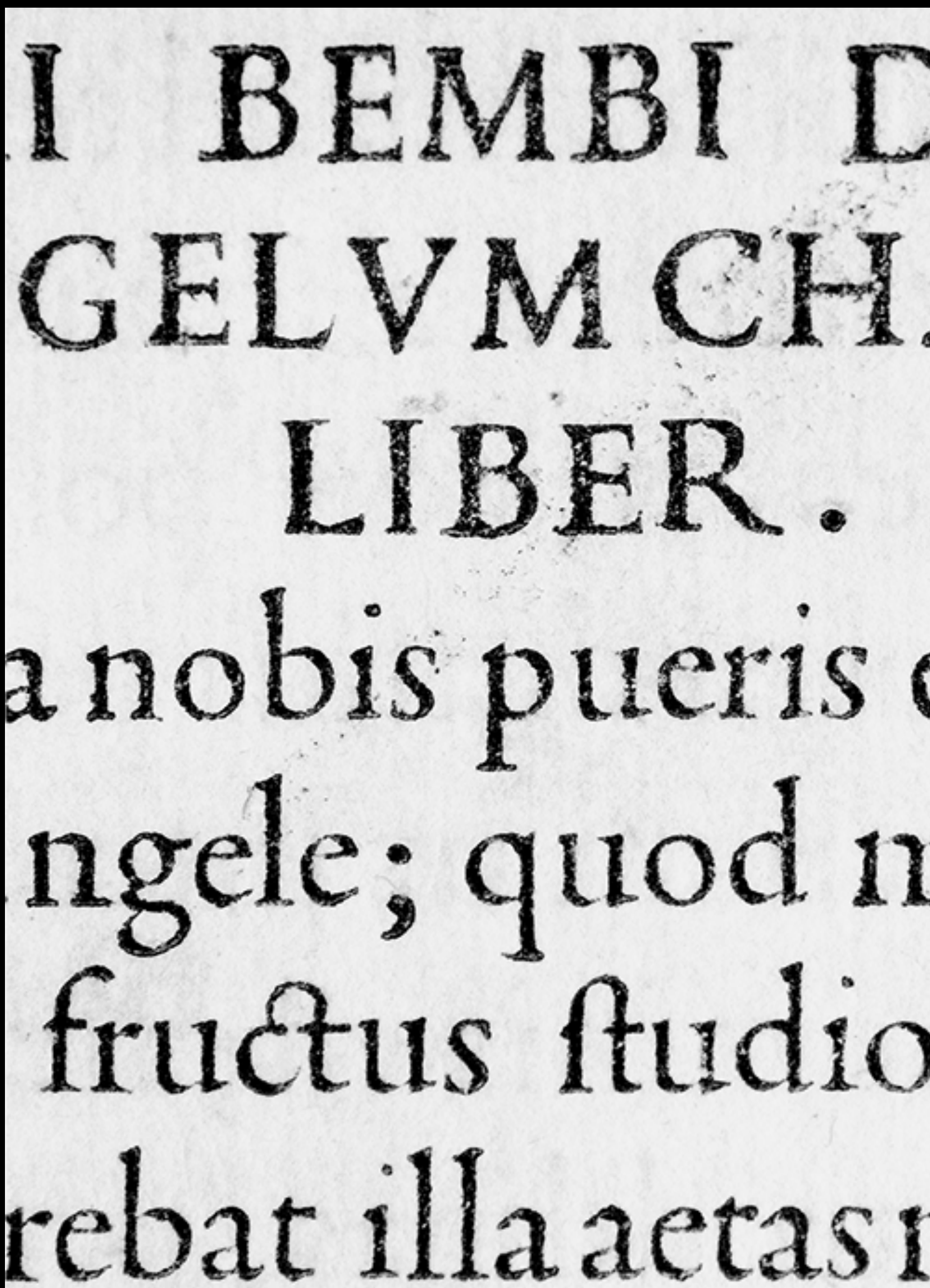


Frederic W. Goudy - drawings for Garamont - 1921



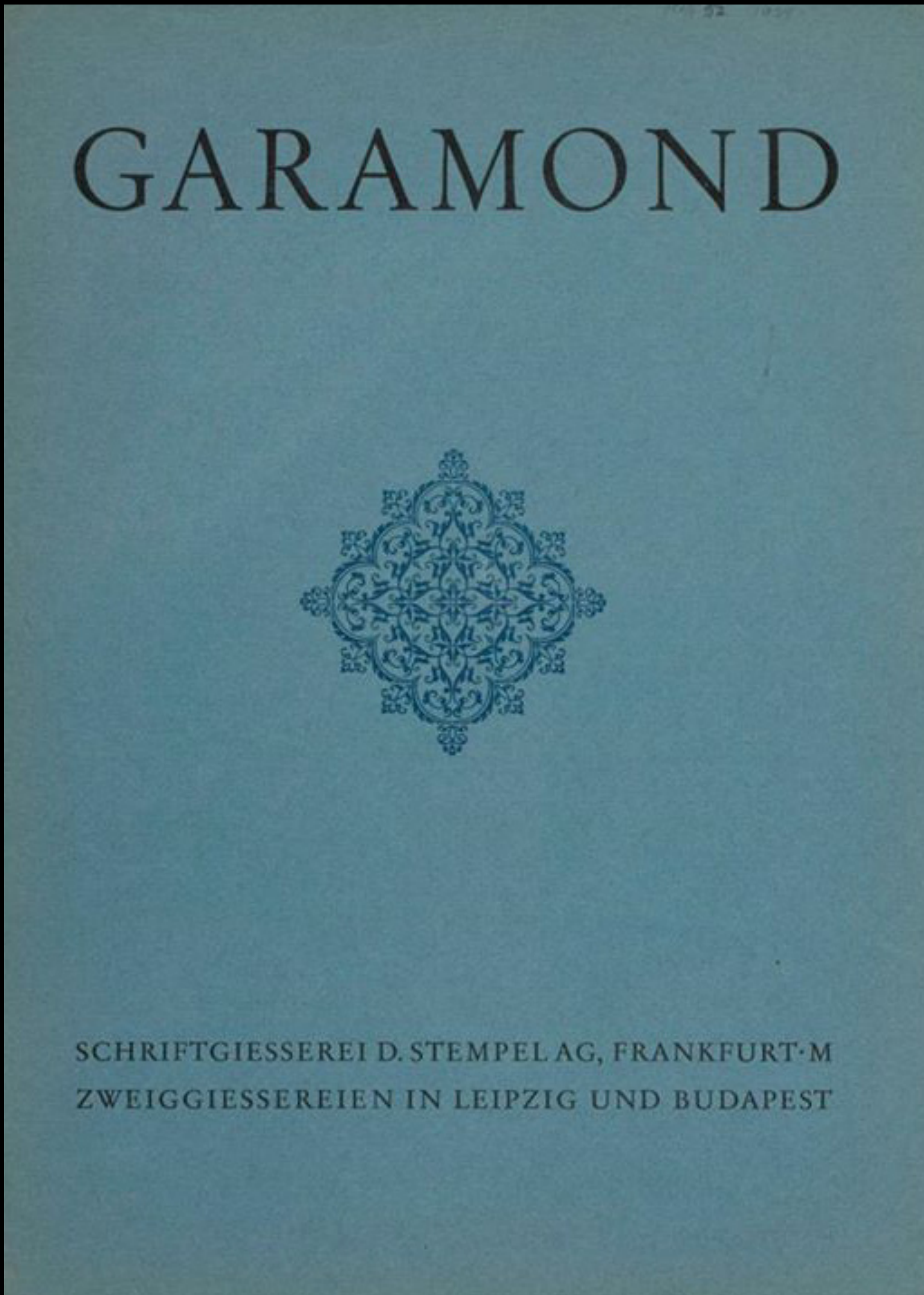
Pietro Bembo, De Aetna -
Aldus Manutius, Venice 1496
шрифт - Франческо Гриффо

Stanley Morison - Bembo - 1929

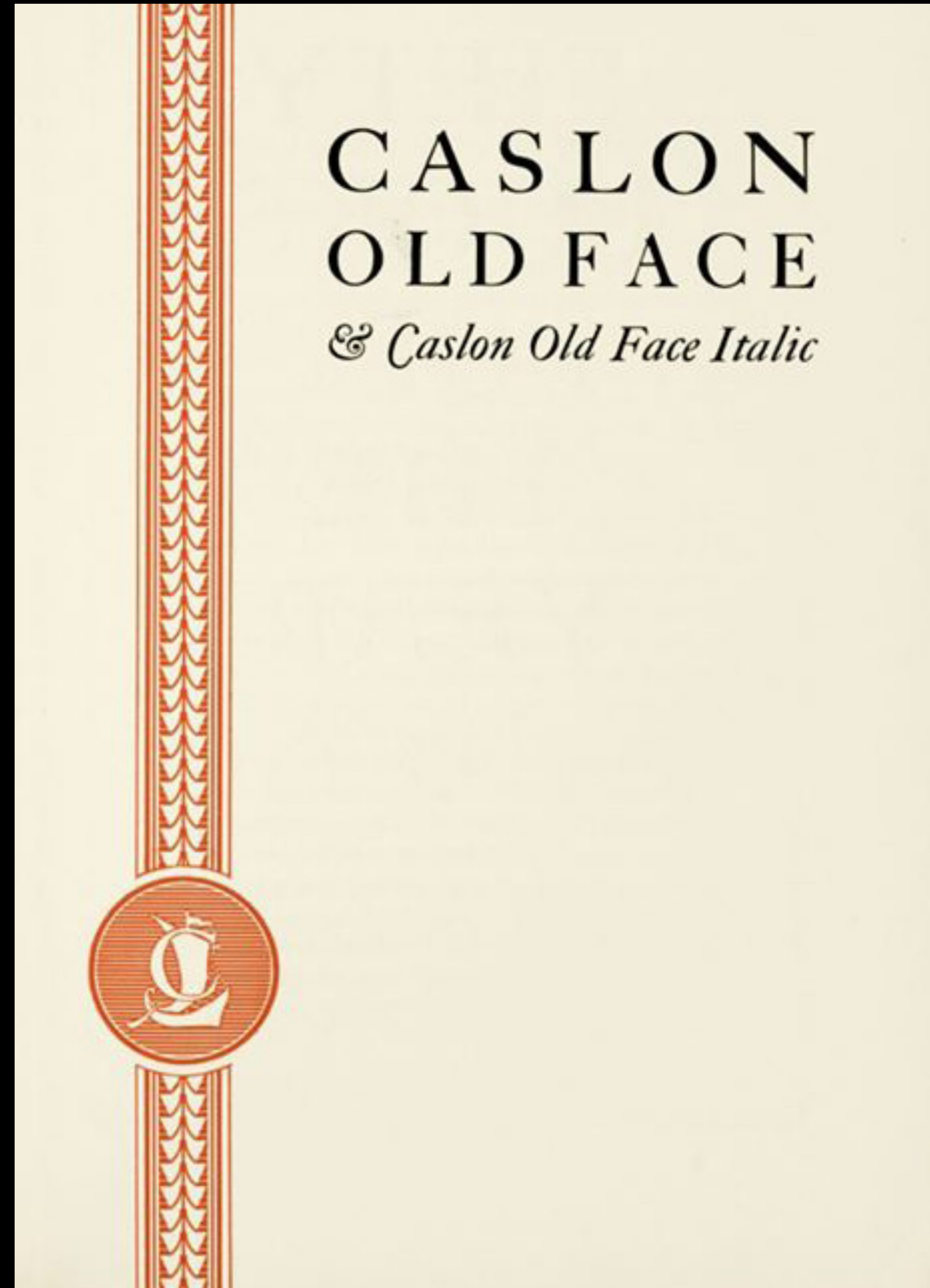

I BEMBI D
GELVMCH
LIBER.
a nobis pueris
ngele; quod n
fructus studio
rebat illa aetas



"Garamond" - 1924



"Caslon Old Face" - 1930



сансъ Фиггинса - 1830

TWO LINE PEARL, SANS-SERIF.

MODERN PRINTING TYPE FOUNDRY,
WEST STREET, SMITHFIELD,
LONDON.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

BREVIER SANS-SERIF.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

PRINTING TYPES FOR HOME TRADE, AND FOR EXPORTATION.

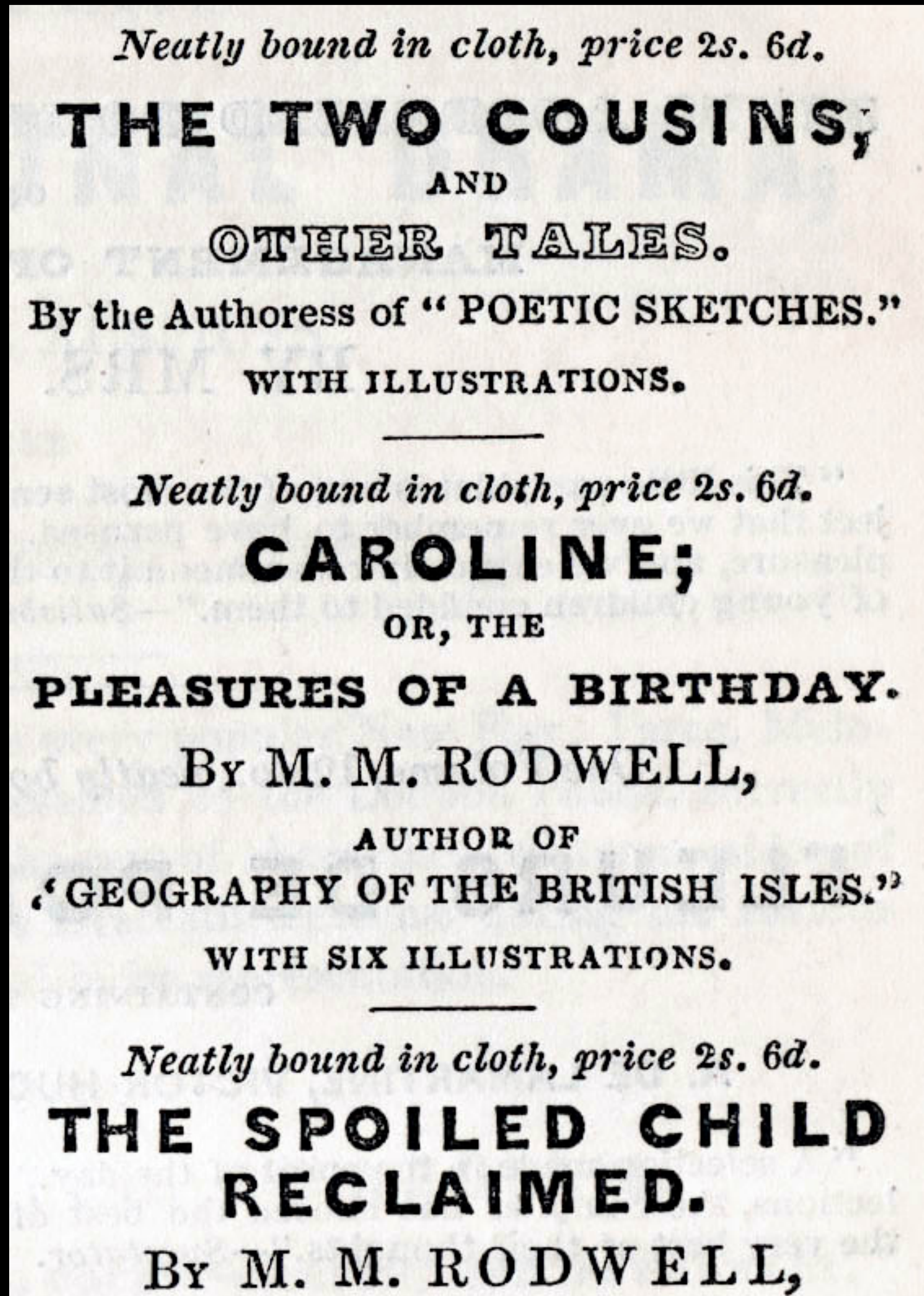
VINCENT FIGGINS, LETTER FOUNDER, LONDON.

PEARL, SANS-SERIF.

PONTIS VETUSTI QUUM PROPTER CREBRAS NIMIS INTERJECTAS MOLES
IMPEDITO CURSU FLUMINIS NAVICULÆ ET RATES NON LEVI
SÆPE JACTURA ET VITÆ PERICULO
PER ANGUSTAS FAUCES PRÆCIPITI AQUARUM IMPETU FERRI SOLERENT
CIVITAS LONDINENSIS
HIS INCOMMODIS REMEDIUM ADHIBERE VOLENS
ET CELEBERRIMI SIMUL IN TERRIS EMPORII UTILITATIBUS CONSULENS
REGNI INSUPER SENATUS AUCTORITATE
AC MUNIFICENTIA ADJUTA
PONTEM

V. FIGGINS.

санс Фиггинса
в журнале
Bentley's Miscellany,
ноябрь 1837



из каталога Boston Type Foundry - 1860

PICA GOTHIC, No. 5.

PROVIDENCE AND STONINGTON RAILROAD

Mariners Insurance Company. 379824

LONG PRIMER GOTHIC, No. 5.

DISTINGUISHED HISTORIANS OF MODERN TIMES!

Metropolitan Millinery Establishment. 8497653

BREVIER GOTHIC, No. 5.

REMINISCENCES OF VENERABLE REVOLUTIONARY SOLDIERS!

Mathematicians, Astronomers, and Mineralogists. 1234567890

NONPAREIL GOTHIC, No. 5.

PUBLISHERS, STATIONERS, AND DEALERS IN THEOLOGICAL BOOKS

Philosophical Instruments of the Finest Workmanship. 5748603

GREAT PRIMER GOTHIC CONDENSED, No. 4.

EDINBURGH, NORTHUMBERLAND

Washington Monument. 856

PICA GOTHIC CONDENSED, No. 4.

NORTH AMERICAN EXPRESS COMPANIES

The Congressional Reporters. 289531

LONG PRIMER GOTHIC CONDENSED, No. 4.

RAILROAD AND TELEGRAPH COMMUNICATION EAST

Massachusetts Horticultural Wareroom. 653482

BREVIER GOTHIC CONDENSED No. 4.

PIANO-FORTES, MELODEONS, SERAPHINES, & SHEET MUSIC

Locomotive and Stationary Engine Manufacturer. 85620

из каталога Fann Street Foundry - 1874

ENGLISH GROTESQUE No. 6.

Metropolitan Sewers Commissioners

Prince Consort Memorial

Manchester and Birmingham

из каталога Fann Street Foundry - 1874

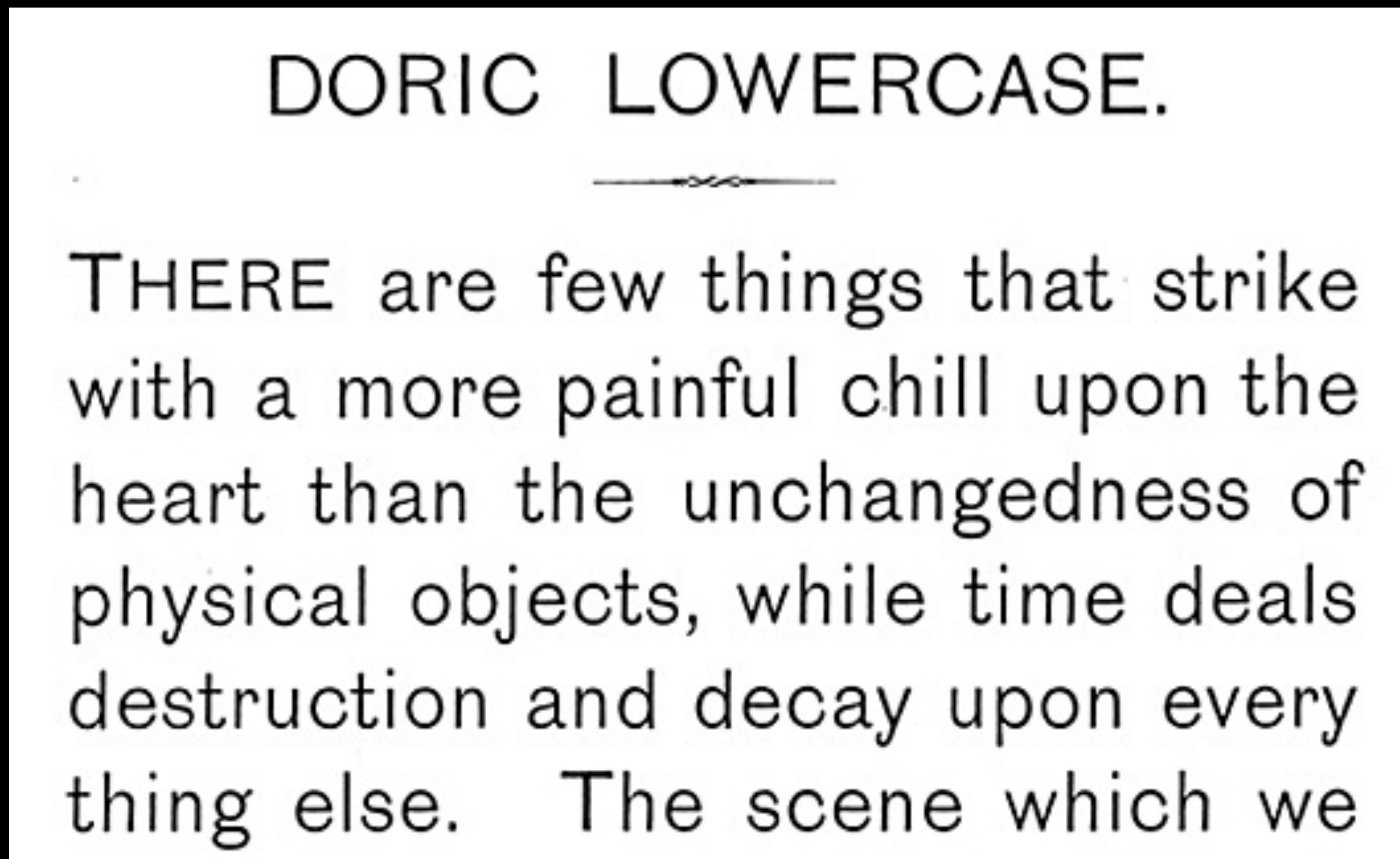
TWO LINES ENGLISH ITALIC GROTESQUE.

London Banking Company

Provident Institution

Grand Promenade Concerts

Premium £84,537



DORIC LOWERCASE.

THERE are few things that strike with a more painful chill upon the heart than the unchangedness of physical objects, while time deals destruction and decay upon every thing else. The scene which we

Royal Grotesk - Фердинанд Венхард -
для научных публикаций Прусской Королевской Академии Наук - 1880

E. Schreiber, Graphische Kunstanstalten,
Süddeutsche Klischeeunion, München
Color Technik, München
Typographie
Fritz Fischer, Darmstadt

Breite Grotesk - Фердинанд Венхард для словолитни J. G. Schelter & Giesecke - 1880

Breite Grotesque.

No. 518. Doppelmittel (28 Punkte). Min. 12 Kilo.

Musik und Gesang
Schweizer Eichenlaub

No. 519. Canon (36 Punkte). Min. 14 Kilo.

Hedwig Karl
Mikado Bierhalle

No. 519a. Missal (48 Punkte). Min. 16 Kilo.

Reich Gastein
Mainz Hand

No. 520. Gr. Missal (60 Punkte). Min. 18 Kilo.

Kiew Metz

No. 520a. Sabon (72 Punkte). Min. 20 Kilo.

Museum

Ferd. Theinhardt, Schriftgiesserei, Berlin.

Breite Grotesque.

No. 512. Petit (8 Punkte). Min. 5 Kilo.

Deutsche Naturforscher-Versammlung Berliner Kaufmannschaft
Edisons Phonograph Goebel's Imperial-Feuerlöschgranaten Rothwein
124 RIGI-KALTBAD Zürich Mailand BROMBERG 357

No. 513. Corpus (10 Punkte). Min. 6 Kilo.

Pferdebahn-Verbindung nach allen Richtungen
Wachholder Vergnügungslokale der Residenz Ananas
Ludwigsburg 185 NEU-ULM 490 Königsgrätz

No. 514. Cicero (12 Punkte). Min. 6 Kilo.

Michael Waldemar Stanislaus Heinrich
Der eingebildete Kranke 18 Die fidelen Musikanten
Baden SCHWERIN Preussen

No. 515. Mittel (14 Punkte). Min 7 Kilo.

Denkmal Friedrich des Grossen
3 Verwendung des besten Hartmetalles 5
Neujahrs-Gratulation

No 516. Tertia (16 Punkte). Min. 8 Kilo.

Nürnberger Museum
Eine italienische Nacht auf dem Eise
Der Schäfflertanz in München

No. 517. Text (20 Punkte). Min. 10 Kilo.

Akzidenz-Grotesk
H Berthold Berlin &
Bauer & Co Stuttgart
1898

H. Berthold | Bauer & Co.

Berlin SW. | Stuttgart.

Geschützt.

Accidenz-Grotesk.

No. 760. Diamant auf Nonpareil (corps 6). Min. 2 Ko.

Studium der neueren Naturgeschichte und der Mineralogie
Erlebnisse und Schilderungen aus dem Volksleben im Westen Südamerikas
SANGERHAUSEN 1235 EMMENDINGEN

No. 762. Nonpareil (corps 16). Min. 4 Ko.

Geschichte der bildenden Künste bei den alten Griechen
ORANIENBURG REBENHAUSEN

No. 764. Corpus (corps 10). Min. 6 Ko.

Konstantinopel Bremen Donaueschingen
HUSUM WORMS

No. 766. Mittel (corps 14). Min. 7 Ko.

Demmin BONN Genthin

No. 768. Text (corps 20). Min. 10 Ko.

Gumbinnen Hermsdorf

No. 770. Doppelmittel (corps 28). Min. 12 Ko.

Johannesburg

No. 761. Perl auf Nonpareil (corps 6). Min. 3 Ko.

Verhandlungen des Deutschen Aerztetages in Mainz
Gesellschaftsreise des Vereins der Freunde der Naturschönheiten
HEIDELBERG 4889 NEUKIRCHEN

No. 763. Petit (corps 8). Min. 5 Ko.

Heinersdorf Neubrandenburg Diedenhofen
BORKUM GUBEN MINDEN

No. 765. Cicero (corps 12). Min. 6 Ko.

MOSEL Niederschöneich SEINE

No. 767. Tertia (corps 16). Min. 8 Ko.

Bergen GENF Hameln

No. 769. Doppelcicero (corps 24). Min. 10 Ko.

Nauheim Eisenach

No. 771. Canon (corps 36). Min. 14 Ko.

Rautenstein

No. 772. Kl. Missal (corps 48). Min. 16 Ko.

Emden Colmar

Образцы шрифтов типографии А. И. Вильборга-1902

Акцидентъ-Гротескъ (Бертгольда).

Кегль 6. № 69.

Роскошно иллюстрированное юбилейное изданіе НЕВСКІЙ ПРОСПЕКТЪ № 3570

№ 158.

Meissen Ehrenbreitenstein MODENA BERNECK Exposition Durlach

Кегль 8. № 47.

Мы дрались тогда со шведомъ ПОДЪ ЗНАМЕНАМИ Петра

№ 167.

Finsterwalde RINDENBURG Warnemünde № 359

Кегль 10. № 50.

Не мѣсто краситъ ЧЕЛОВѢКА, а человѣкъ мѣсто

№ 27.

Sodenburg REDINGEN Danzig № 475

Кегль 12. № 47.

Варшава и Краковъ СТОЛИЦЫ поляковъ

№ 167.

Donaustauf BERNAU Nauen № 463

Кегль 16. № 50.

Оренбургъ ЛУГАНСКЪ Кавказъ

№ 27.

Genua BINGEN Riga 853

Кегль 24. № 15.

Таганрогъ ВОЛГА Zierde

Кегль 36. № 119.

Воронежъ Danzig

Узкій Гротескъ (Бертгольда).

Кегль 8. № 68.

Харьковскій Технологическій Институтъ Черниговское Общество КАДЕТСКІЙ КОРПУСЪ 245

№ 24.

Brauerei Waldschösschen Die erfindung der Buchdruckerkunst Hamburger

Кегль 10. № 77.

Командиръ Сибирской артиллерійской бригады РУСЛАНЪ и ЛЮДМИЛА 632

№ 162

Monument de Gutenberg Austellung Berner Hamburg

Кегль 12. № 146.

Затонувшій Броненосецъ Гангутъ МОНИТОРЪ ПЕТРА 2356

№ 150.

Mansfeld Kronstadt Oskar Konstantinopol Radomsk

Кегль 16. № 68.

Малороссійскій Драгунскій полкъ ИНЖЕНЕРЪ 268

№ 24.

Technikum Hendrich Marienfelde

Кегль 20. № 23.

Николаевскій портъ Очаковскій Херсонъ 8

№ 135.

Marienstadt Rodenburg Mexico

Кегль 28. № 42.

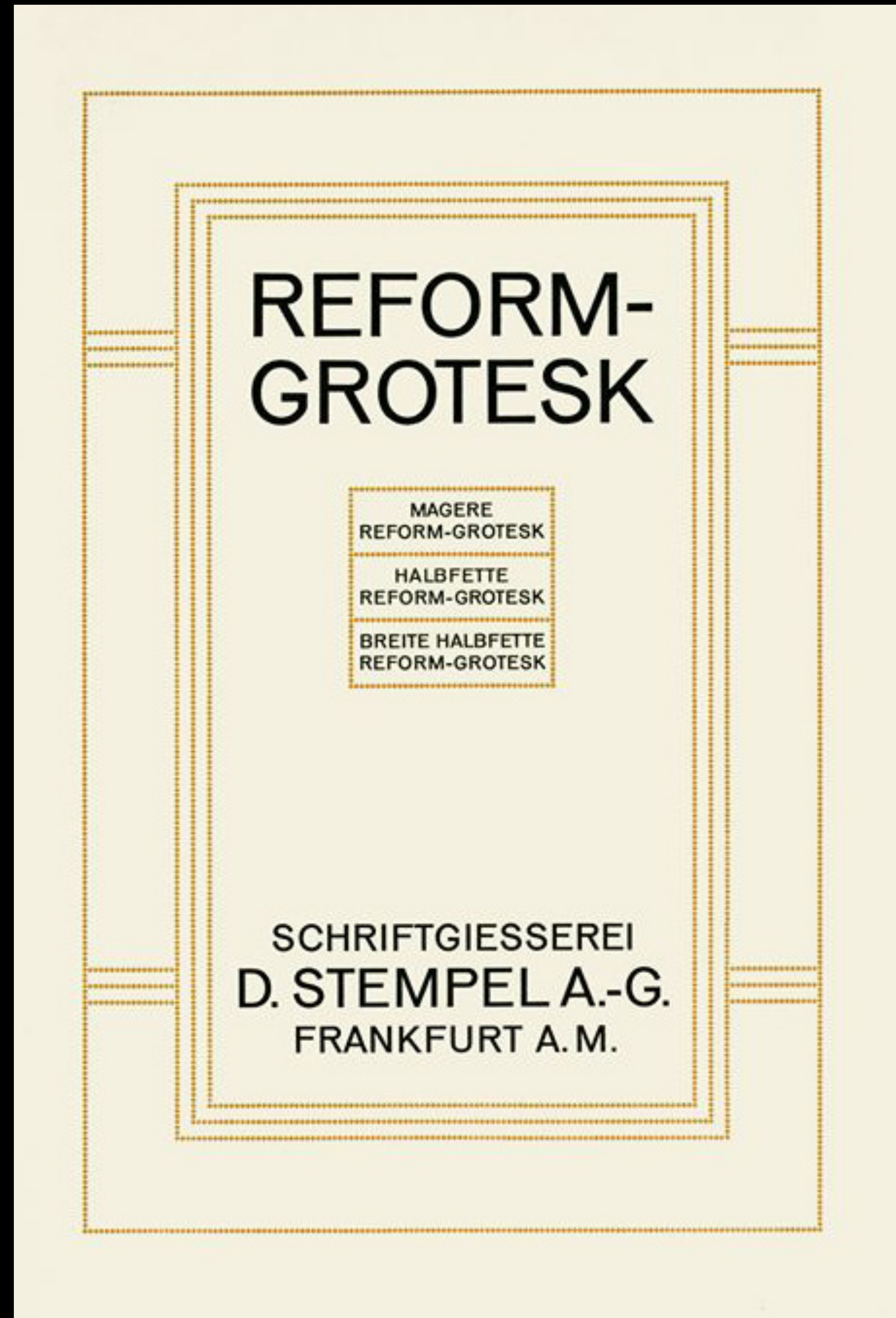
Адмиралъ Нахимовъ ПСКОВЪ 32

Кегль 36. № 116.

Харьковъ Dresden ВИНО 8

Reform Grotesk - D Stempel AG - 1903





REFORM GROTESK - D STEMPEL AG - 1903

ORIGINAL **BREITE HALBFETTE REFORM-GROTESK** GESCHÜTZT

Nr. 227. Perl, 5 Punkte. Min. ca. 2 Ko. 48 A 220 a

Des Lebens ungemischte Freude ward keinem Irdischen zuteil
DANIEL JUDITH OPPENHEIMENS, SENSAL IN MANNHEIM

Nr. 228. Nonpareille, 6 Punkte. Min. ca. 3 Ko. 40 A 180 a

Der Umgang mit Frauen ist das Element guter Sitten
EMIL SUNDHEIM & SOHN, DANZIG UND MEISSEN

Nr. 229a. Colonel, 7 Punkte. Min. ca. 3 Ko. 36 A 160 a

Ein Arzt darf auch dem Feind sich nicht entziehen
BOCHUM, HILDESHEIM, BUCHHANDEL UNION

Nr. 229. Petit, 8 Punkte. Min. ca. 4 Ko. 32 A 140 a

Mehr als das Leben lieb' ich meine Freiheit
DOKTOR DER MEDIZIN ARNO HUNGER

Nr. 230. Borgis, 9 Punkte. Min. ca. 5 Ko. 30 A 120 a

Kein kluger Streiter hält den Feind gering

Nr. 231. Garmond, 10 Punkte. Min. ca. 5 Ko. 26 A 100 a

In der Kunst ist das Beste gut genug

Nr. 232. Cicero, 12 Punkte. Min. ca. 6 Ko. 20 A 80 a

Die preußischen Eisenbahnen

Nr. 233. Mittel, 14 Punkte. Min. ca. 7 Ko. 18 A 64 a

Schriften und Ornamente

Nr. 234. Tertia, 16 Punkte. Min. ca. 8 Ko. 18 A 60 a

Im Rhein- und Moseltal

Nr. 235. Text, 20 Punkte. Min. ca. 10 Ko. 16 A 42 a

Aus meiner Heimat

Nr. 236. 2 Cicero, 24 Punkte. Min. ca. 11 Ko. 12 A 28 a

Handelsstaaten

Nr. 237. Doppelmittel, 28 Punkte. Min. ca. 12 Ko. 10 A 24 a

Knabenschule

Nr. 238. 3 Cicero, 36 Punkte. Min. ca. 12 Ko. 8 A 16 a

Hermann und Dorothea

Nr. 239. 4 Cicero, 48 Punkte. Min. ca. 18 Ko. 6 A 12 a

Ein Baudenkmal

Nr. 240. 5 Cicero, 60 Punkte. Min. ca. 25 Ko. 4 A 10 a

Neuere Mode

Nr. 241. 6 Cicero, 72 Punkte. Min. ca. 25 Ko. 4 A 8 a

Donaufahrt

Deutsche Normallinie

SCHRIFTGIESSEREI D. STEMPEL, A.-G., FRANKFURT A. M.

ORIGINAL **HALBFETTE REFORM-GROTESK** GESCHÜTZT

Nr. 1691a. Diamant, 4 Punkte. Min. ca. 1,5 Ko. 48 A 230 a

Die einzige Ausbeute, die wir aus dem Kampf des Lebens wegtragen, ist die Einsicht in das Nichts und herzliche Verachtung alles dessen, was uns erhaben schien und wünschenswert
BUCHDRUCKEREI UND STEINDRUCKEREI VON JAKOB ROTHER IN MÜNCHEN

Nr. 1691. Perl, 5 Punkte. Min. ca. 2 Ko. 42 A 210 a

Leben zu lernen ist die stete Aufgabe unseres Lebens, an der wir studieren und probieren bis an unser seliges Ende. Aus dem deutschen Buchdrucker-Kalender
HERAUSGEGEBEN VON ADAM MARSCHNER, REDAKTEUR IN WIEN

Nr. 1692. Nonpareille, 6 Punkte. Min. ca. 3 Ko. 38 A 180 a

Nicht alles dienet uns auf gleiche Weise; wer vieles brauchen will, gebrauche jedes in seiner Art, so ist er wohl bedient. Torquato Tasso
HANS EDLER VON SCHMID & SÖHNE, PHOTOGRAPHEN

Nr. 1693. Colonel, 7 Punkte. Min. ca. 3,5 Ko. 34 A 150 a

Recht hat jeder eigene Charakter, der übereinstimmt mit sich selbst; es gibt kein andres Unrecht als den Widerspruch
KARL BERING UND MARIA BERNHARD, BOCHUM

Nr. 1694. Petit, 8 Punkte. Min. ca. 4 Ko. 32 A 140 a

Kein Bündnis ist mit dem Gezücht der Schlangen
KOMMERZIENRAT GEORG VON SPRINGES

Nr. 1695. Borgis, 9 Punkte. Min. ca. 4,5 Ko. 30 A 120 a

Druck und Verlag der Kunstanstalt Union von
HEINRICH SCHRAMME & CO. DRESDEN

Nr. 1696. Garmond, 10 Punkte. Min. ca. 5 Ko. 28 A 100 a

Falsch ist das Geschlecht der Menschen
BANK FÜR HANDEL UND GEWERBE

Nr. 1697. Cicero, 12 Punkte. Min. ca. 6 Ko. 24 A 80 a

Modenhaus Gebrüder Klingeberg
HOTEL NORMANDIE IN PRAG

Nr. 1698. Mittel, 14 Punkte. Min. ca. 7 Ko. 20 A 68 a

Ein historischer Roman zur Unterhaltung, im Verlag von Reklam

Nr. 1699. Tertia, 16 Punkte. Min. ca. 8 Ko. 18 A 60 a

Maskenball der ersten Frankfurter Karneval-Gesellschaft

Nr. 1700. Text, 20 Punkte. Min. ca. 10 Ko. 16 A 48 a

Eine Reisebeschreibung von Professor Uthe

Nr. 1701. 2 Cicero, 24 Punkte. Min. ca. 11 Ko. 12 A 30 a

Norddeutsches Sängerfest in Bremen

Nr. 1702. Doppelmittel, 28 Punkte. Min. ca. 12 Ko. 10 A 24 a

Kunstpflege der alten Griechen

Nr. 1703. 3 Cicero, 36 Punkte. Min. ca. 14 Ko. 8 A 18 a

Die Industrie Mannheims

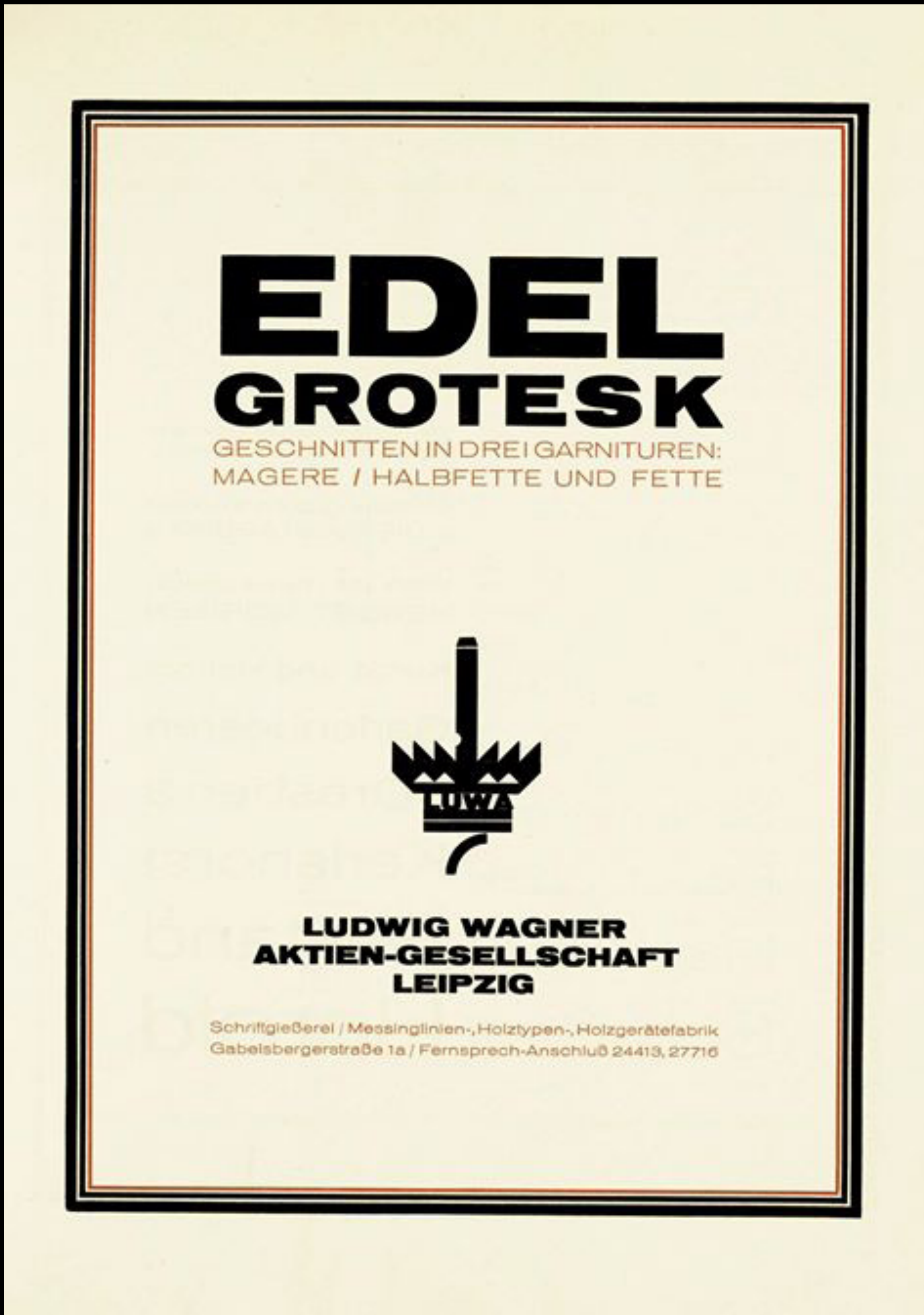
Nr. 1704. 4 Cicero, 48 Punkte. Min. ca. 18 Ko. 6 A 12 a

Heimat Niederland

Deutsche Normallinie

SCHRIFTGIESSEREI D. STEMPEL, A.-G., FRANKFURT A. M.

Edel Grotesk - Ludwig Wagner AG - 1924





Edel Grotesk - Ludwig Wagner AG - 1924

EDEL-GROTESK

Magere und halbfette Garnitur

Nr. 1295 Min. ca. 3 kg Perl auf Nonp. (6 Punkte)
Mit vorliegender Probe und an Hand weiterer Muſter geſtatten wir uns, Sie auf die praktiſchen Vorteile hin
BAND II: HISTORISCHE BAUWERKE SACHSENS

Nr. 1296 Min. ca. 4 kg Nonpareille (6 Punkte)
Im Oktober letzte eine regere Vereinstätigkeit ein und damit ein zahlreicher Beſuch der Mittwoche
3245 VEREINSTÄTIGKEIT IM KRIEGE 7890

Nr. 1297 Min. ca. 5 kg Petit (8 Punkte)
Unſere Zeit, die im Zeichen des Verkehrs ſteht, drängt immer mehr und
36 TECHNIK UND KUNST 324

Nr. 1298 Min. ca. 6 kg Korpus (10 Punkte)
Friedrich der Große wandte in
234 TATEN ZUR SEE 567

Nr. 1299 Min. ca. 7 kg Cicero (12 Punkte)
Deutsche Notgelddrucke
ROMANSCHREIBERIN

Nr. 1300 Min. ca. 7 kg Mittel (14 Punkte)
Deutsche Völkerbund
NORDISCHE SAGEN

Nr. 1301 Min. ca. 8 kg Tertia (16 Punkte)
Wein-Restaurant 4

Nr. 1302 Min. ca. 9 kg Text (20 Punkte)
Speisen-Karte

Nr. 1303 Min. ca. 10 kg 2 Cicero (24 Punkte)
Rauchtabak

Nr. 1304 Min. ca. 12 kg Doppelmittel (28 Punkte)
Macbeth 8

Nr. 1305 Min. ca. 15 kg 3 Cicero (36 Punkte)
Schriften

Nr. 1307 Min. ca. 4 kg Nonpareille (6 Punkte)
Auf einer Ausstellung für Buchgewerbe und Graphik durfte die Stenographie auch nicht
1259 HANDELSSCHULE ZU LEIPZIG 3476

Nr. 1308 Min. ca. 5 kg Petit (8 Punkte)
Restlose Freude empfindet man bei Peter Halm. Seine Kollektion hätte
43 WOLFGANG VON GOETHE 80

Nr. 1309 Min. ca. 6 kg Korpus (10 Punkte)
Wertvolle Kolonial-Produkte
INDUSTRIE UND HANDEL

Nr. 1310 Min. ca. 7 kg Cicero (12 Punkte)
Einladung zum Konzert
2 DIE RUDELSBURG 3

Nr. 1311 Min. ca. 8 kg Mittel (14 Punkte)
Irren ist menschlich
HERBST-MORGEN

Nr. 1312 Min. ca. 9 kg Tertia (16 Punkte)
Kunst und Heimat

Nr. 1313 Min. ca. 10 kg Text (20 Punkte)
Gartenbeeren

Nr. 1314 Min. ca. 11 kg 2 Cicero (24 Punkte)
5 Dresden 3

Nr. 1315 Min. ca. 12 kg Doppelmittel (28 Punkte)
Karlshorst

Nr. 1316 Min. ca. 16 kg 3 Cicero (36 Punkte)
Bestand

Nr. 1317 Min. ca. 18 kg 4 Cicero (48 Punkte)
Herold

Ludwig Wagner A.-G., Leipzig ✧ Schriftgießerei

EDEL-GROTESK

Fette Garnitur

Nr. 1318 Min. ca. 4 kg Nonpareille (6 Punkte)
Ohne Zweifel stehen die Buchdrucker heutiger Zeit vor der Tatsache, daß die
52 APOLLO-MASCHINENFABRIK 89

Nr. 1319 Min. ca. 5 kg Petit (8 Punkte)
Der Wille zu lernen zeigt sich
KOMMISSIONS-SITZUNGEN 6

Nr. 1320 Min. ca. 6 kg Korpus (10 Punkte)
Es iſt ein wunderbares

Nr. 1321 Min. ca. 7 kg Cicero (12 Punkte)
Es iſt ein wunderbar

Nr. 1322 Min. ca. 8 kg Mittel (14 Punkte)
Gewerbe Handel

Nr. 1323 Min. ca. 9 kg Tertia (16 Punkte)
Möbelversand

Nr. 1324 Min. ca. 10 kg Text (20 Punkte)
Buchgewerbemuseum

Nr. 1325 Min. ca. 12 kg 2 Cicero (24 Punkte)
Eisen-Konstruktion

Nr. 1326 Min. ca. 14 kg Doppelmittel (28 Punkte)
Leipzig Turnfest

Nr. 1327 Min. ca. 18 kg 3 Cicero (36 Punkte)
Künſtlerbund

Nr. 1328 Min. ca. 20 kg 4 Cicero (48 Punkte)
Handbuch

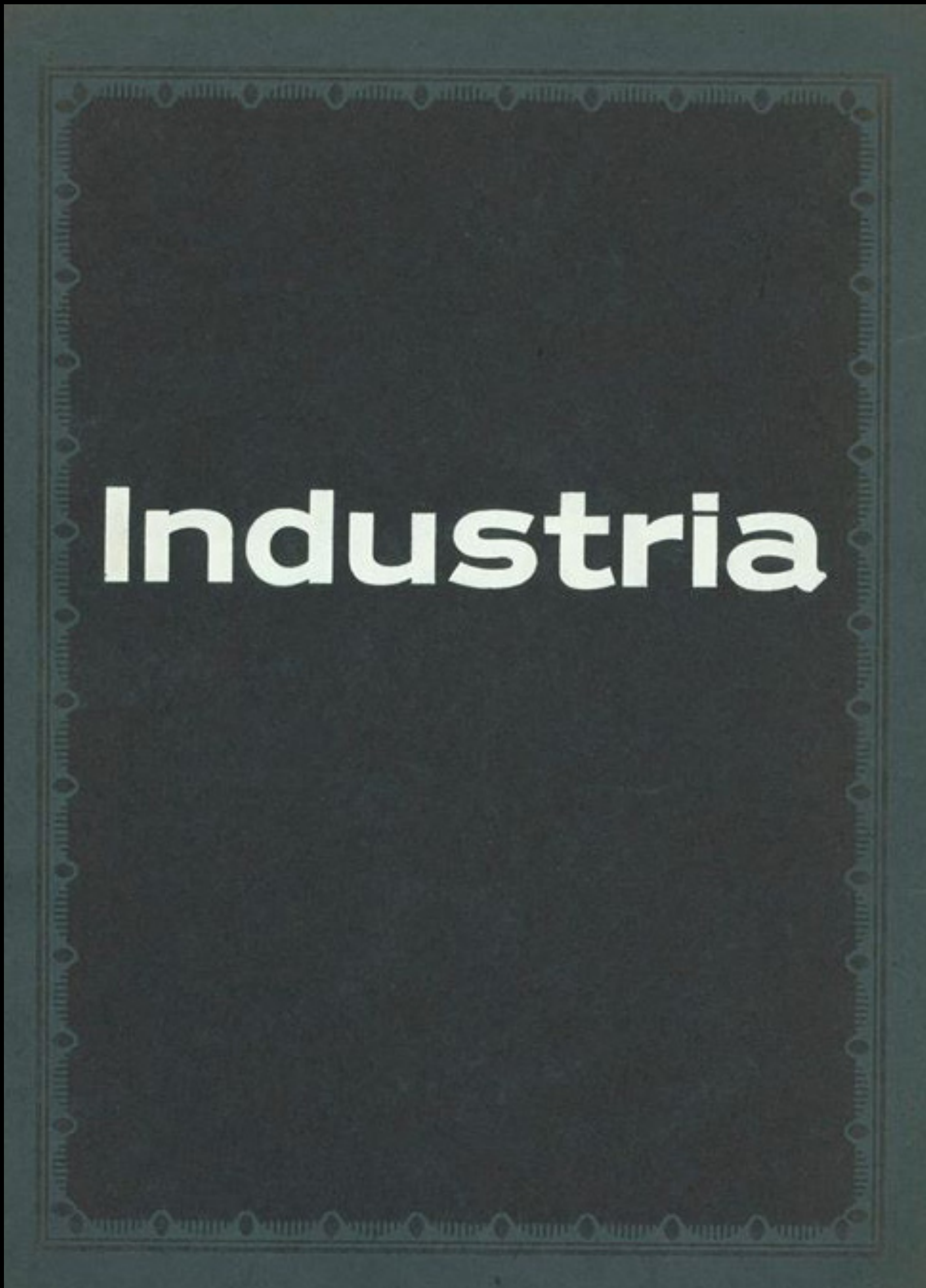
Nr. 1329 Min. ca. 26 kg 5 Cicero (60 Punkte)
National

Nr. 1330 Min. ca. 34 kg 6 Cicero (72 Punkte)
Robert

Von 4 Cicero an aufwärts sind die Buchstaben ohne Unterlängen auf kleineren Kegel gegossen

Ludwig Wagner A.-G., Leipzig ✧ Schriftgießerei

Industria - Emil Gursch - 1914





INDUSTRIA

Eine charaktervolle
Reklame-Grotesk

ESG

Schriftgießerei Emil Gursch Berlin

Industria - Emil Gursch - 1914

HALBFETTE INDUSTRIA

BAD GASTEIN

Nr. 1500 Text corps 20

Man mag noch so sehr für eine Bildungsart, die mit dem hohen

Min. ca. 10 kg à Mk. 5.90

MARIENBURG

HILDESHEIM

Nr. 1501 2 Cicero corps 24

Schauturnen Hydra Natter Buchmacher

Min. ca. 10 kg à Mk. 5.70

SEMMERING

KRIEMHILD GERTRUD

Nr. 1502 Doppelmittel corps 28. Min. ca. 12 kg à Mk. 5.50

Deutsche Rheinburgen Gartenkunst in England

VOLKSMÄRCHEN

Nr. 1503 Canon corps 36. Min. ca. 14 kg à Mk. 5.30

Burg Hohenzollern Das Kind im Hause

SWINEMÜNDE

Nr. 1504 Missal auf 3½ Cicero corps 42/48. Min. ca. 16 kg à Mk. 5.30

Die Insel Naxos

SCHRIFTGIESSEREI EMIL GURSCH BERLIN SW 29

FETTE INDUSTRIA

EROBERUNG

Nr. 1524 Text corps 20. Min. ca. 10 kg à Mk. 5.90

Eine Fahrt im Luftschiff Z 3

UMHANG

Nr. 1526 Doppelmittel corps 28. Min. ca. 14 kg à Mk. 5.50

Hochland

SERVATIUS

Nr. 1525 2 Cicero corps 24. Min. ca. 12 kg à Mk. 5.70

Nürnberger Bier-Stuben

GRAZIE

Nr. 1527 Canon corps 36. Min. ca. 16 kg à Mk. 5.30

Admiral

MAZEDONIEN

Nr. 1528 Grobe Canon auf 3 Cicero corps 42/36. Min. ca. 16 kg à Mk. 5.30

Otto der Faule

KINDERHEIM

Nr. 1529 Missal auf 3½ Cicero corps 48/42. Min. ca. 18 kg à Mk. 5.30

6 Heimkehr 8

Der Gulden

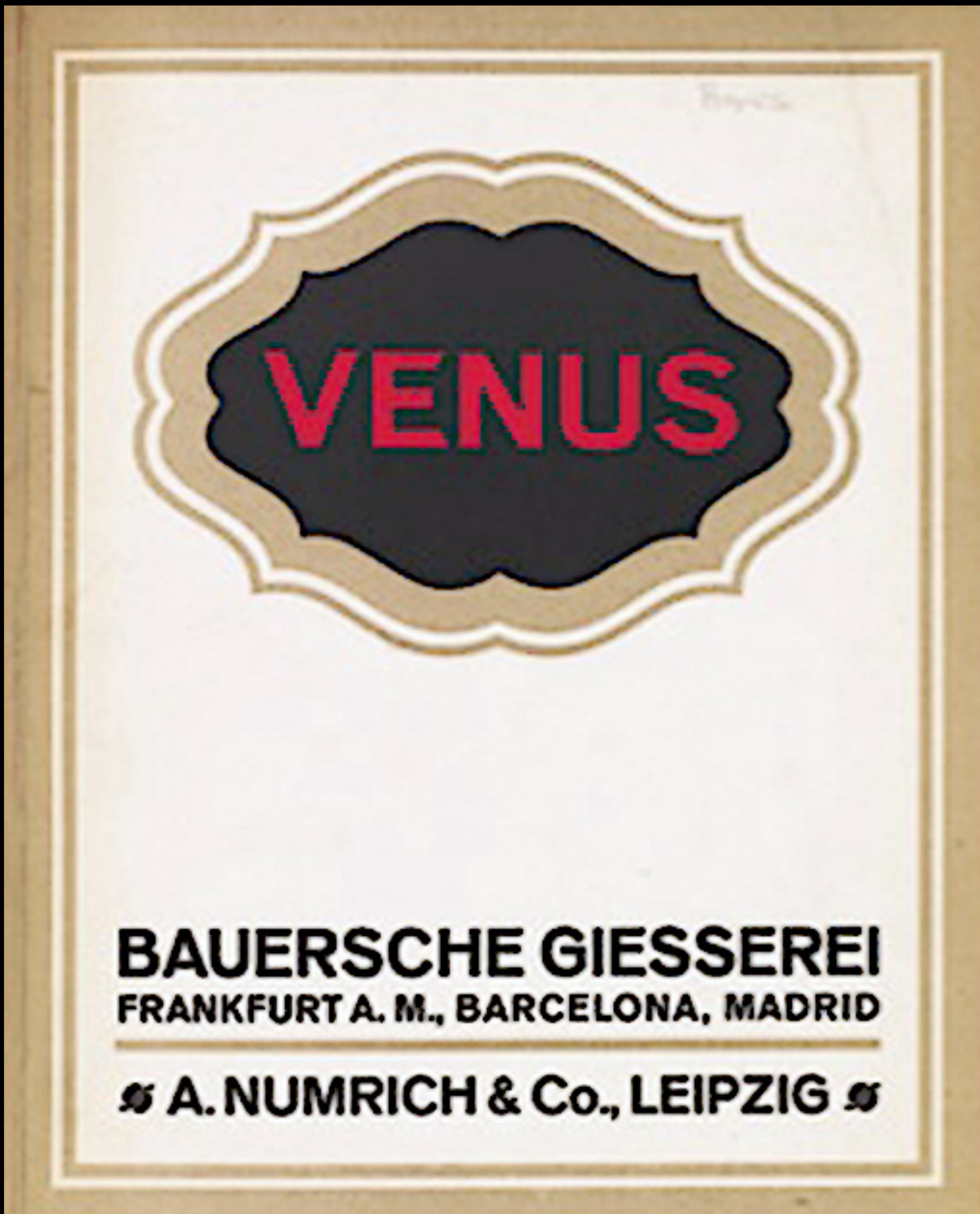
Nr. 1530 5 Cicero auf 4 Cicero corps 60/48. Min. ca. 20 kg à Mk. 5.30

Bahnamt

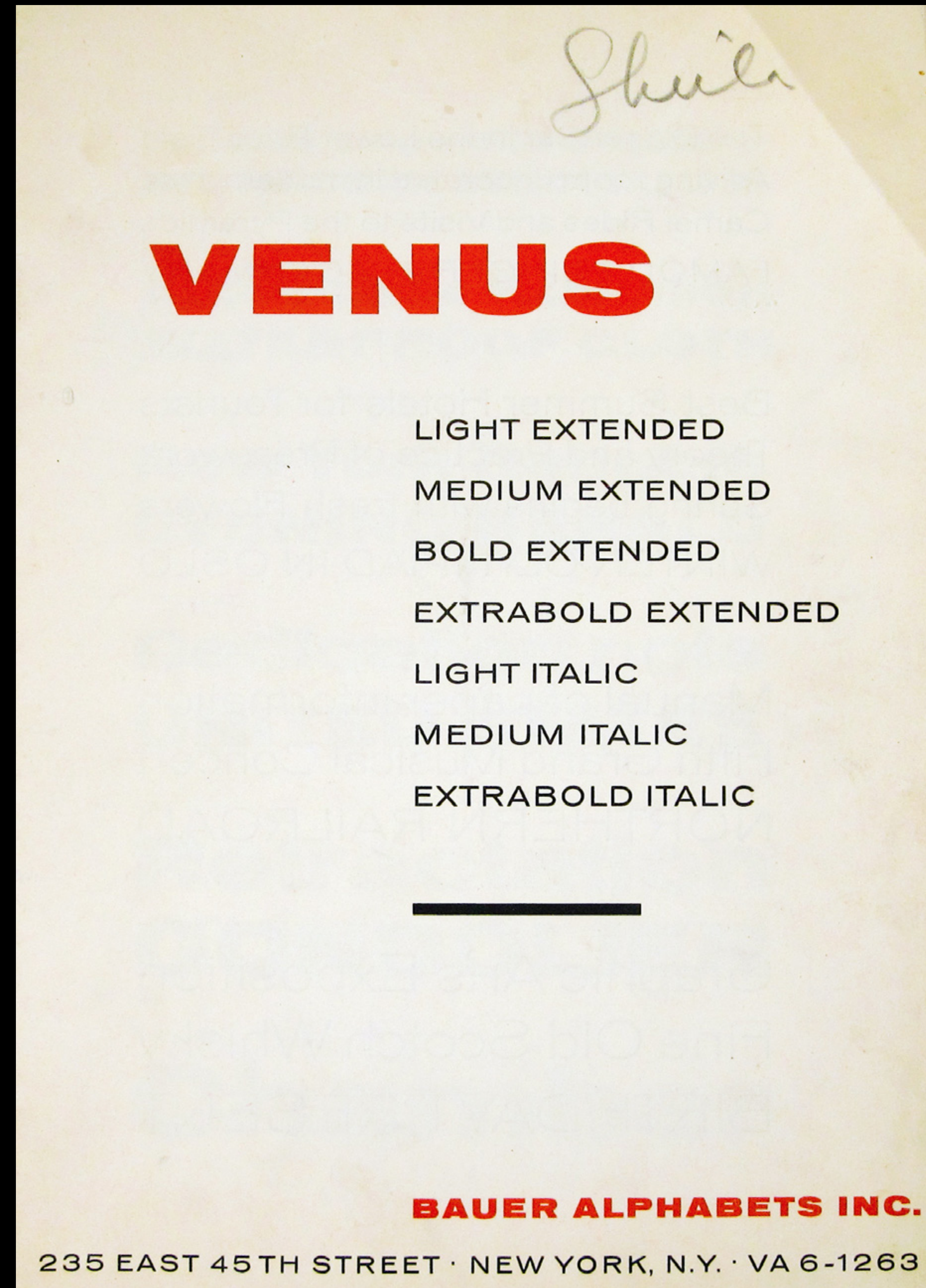
Nr. 1531 6 Cicero auf 5 Cicero corps 72/60. Min. ca. 24 kg à Mk. 5.30

SCHRIFTGIESSEREI EMIL GURSCH BERLIN SW 29

Venus - Bauer - 1915



Venus - Bauer - 1956



Venus - Bauer - 1956

Venus Light Extended

18 Point 12 A 22 a

The Bigger Car in the Lower Price Field
A living room decorated in modern style
Camel Rides and Visits to the Pyramids
FAMOUS SINGERS IN GERMANY

24 Point 8 A 15 a

Best Summer Hotels for Tourists
Theory and Practice of Presswork
Spring begins with fresh Flowers
WINTER OLYMPIAD IN OSLO

30 Point 6 A 12 a

Manual of paper information
Fifth Grand Musical Concert
NORTHERN RAILROAD

36 Point 6 A 12 a

Graphic Arts Exposition
Fine Old Scotch Whisky
BIRTHDAY PRESENT

Venus Extrabold Extended

18 Point 12 A 22 a

Famous singers in Germany
THE MODERN SYNDICALISM

24 Point 8 A 15 a

Automobile Exhibition
WATERPROOF CLOTH

30 Point 6 A 12 a

New York Rangers
EVENING HERALD

36 Point 6 A 12 a

Dedication note
UNITED STATES

42 Point 5 A 10 a

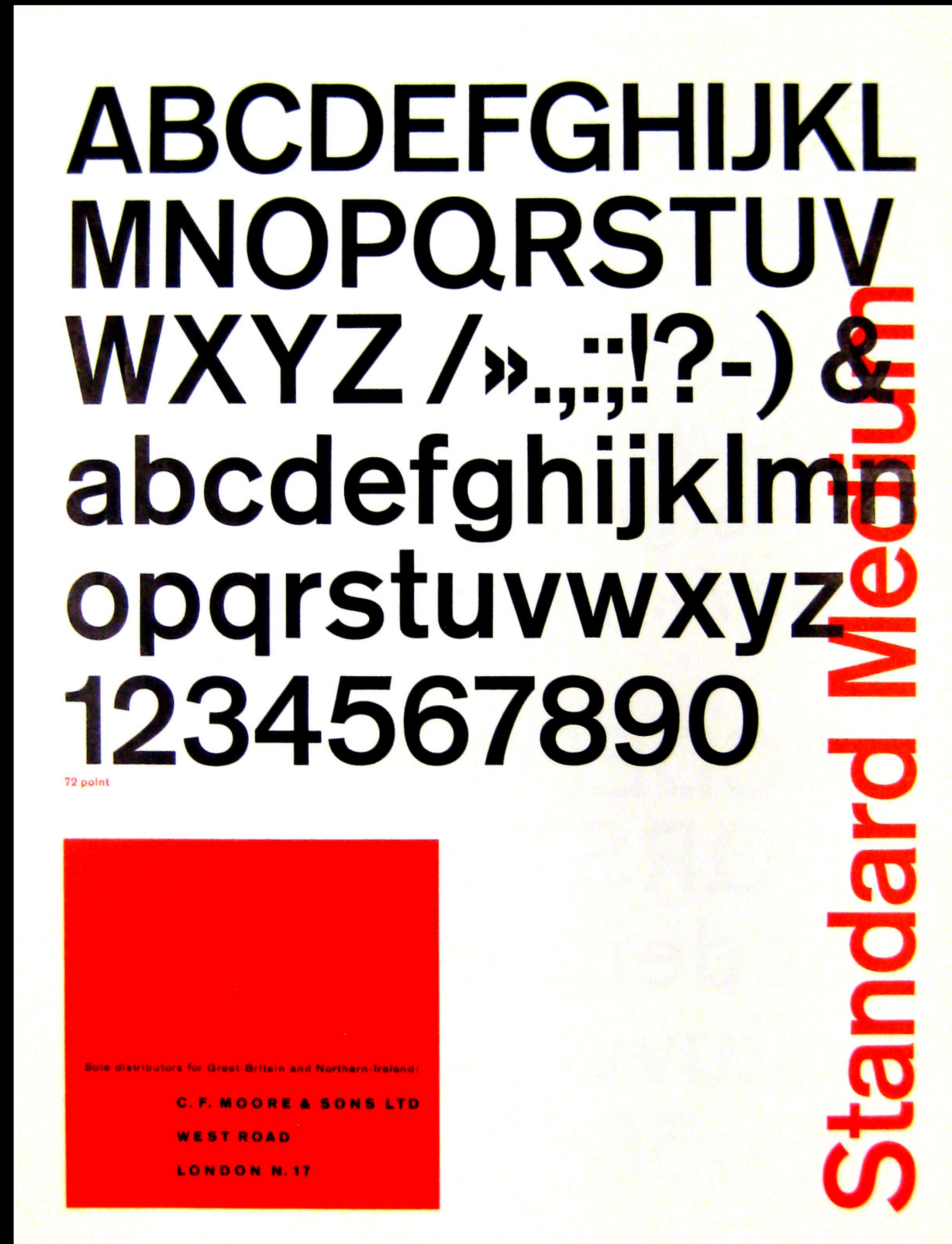
Retractation
GONDOLIER

54 Point 4 A 7 a

Chamber

Standart - Bauer - 1956





Venus - Bauer - 1956

Venus Bold Extended

18 Point 12 A 22 a

The Industrial Progress in Spain
WORK IN A TEST LABORATORY

24 Point 8 A 15 a

Graphic Arts Expositions
COLLARS AND GLOVES

30 Point 6 A 12 a

University Graduation
ROUND THE WORLD

36 Point 6 A 12 a

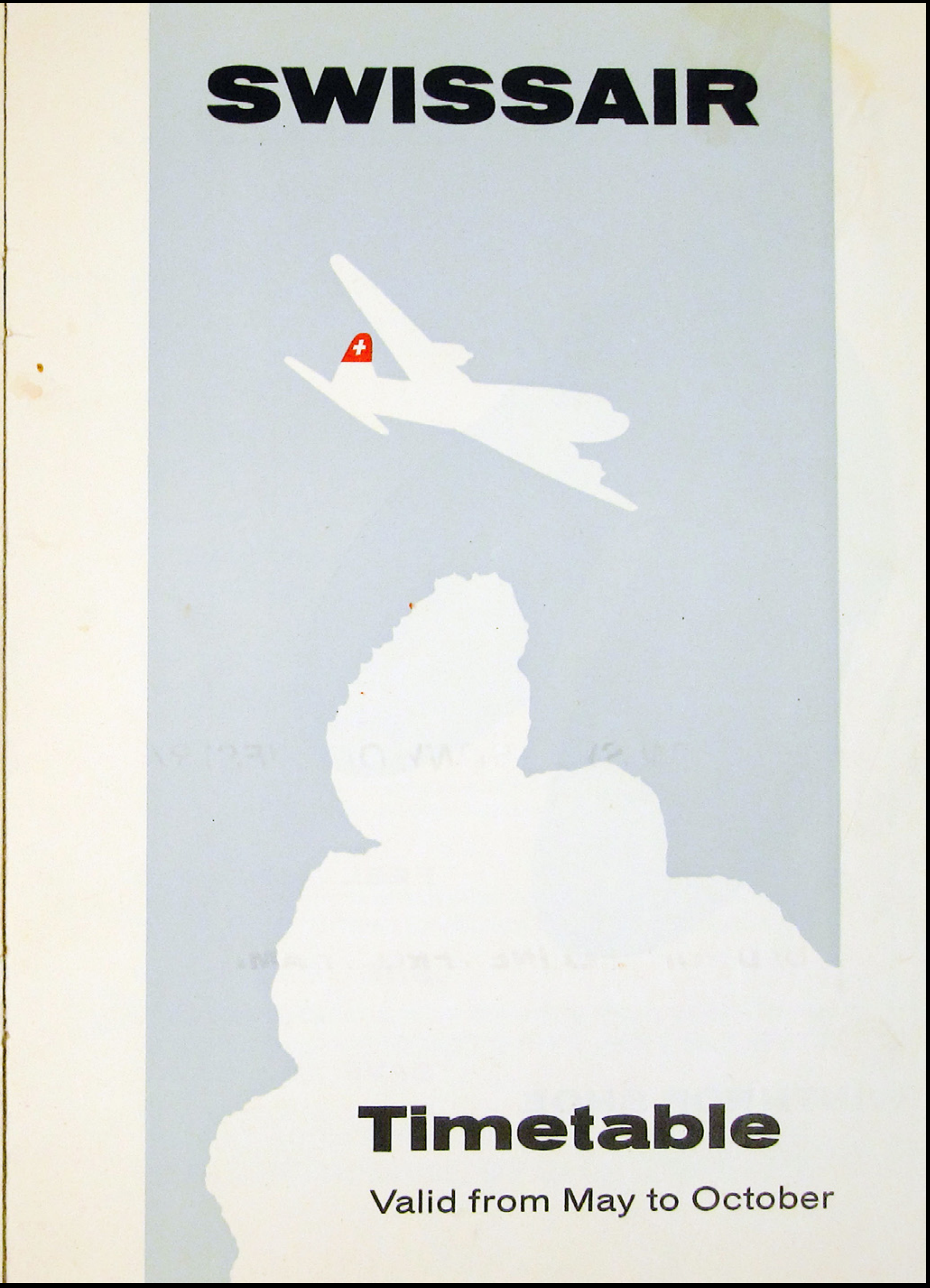
Western Railroad
MODERN DANCE

42 Point 5 A 10 a

Punching-Ball
SAXOPHONE

54 Point 4 A 7 a

Isle of Man



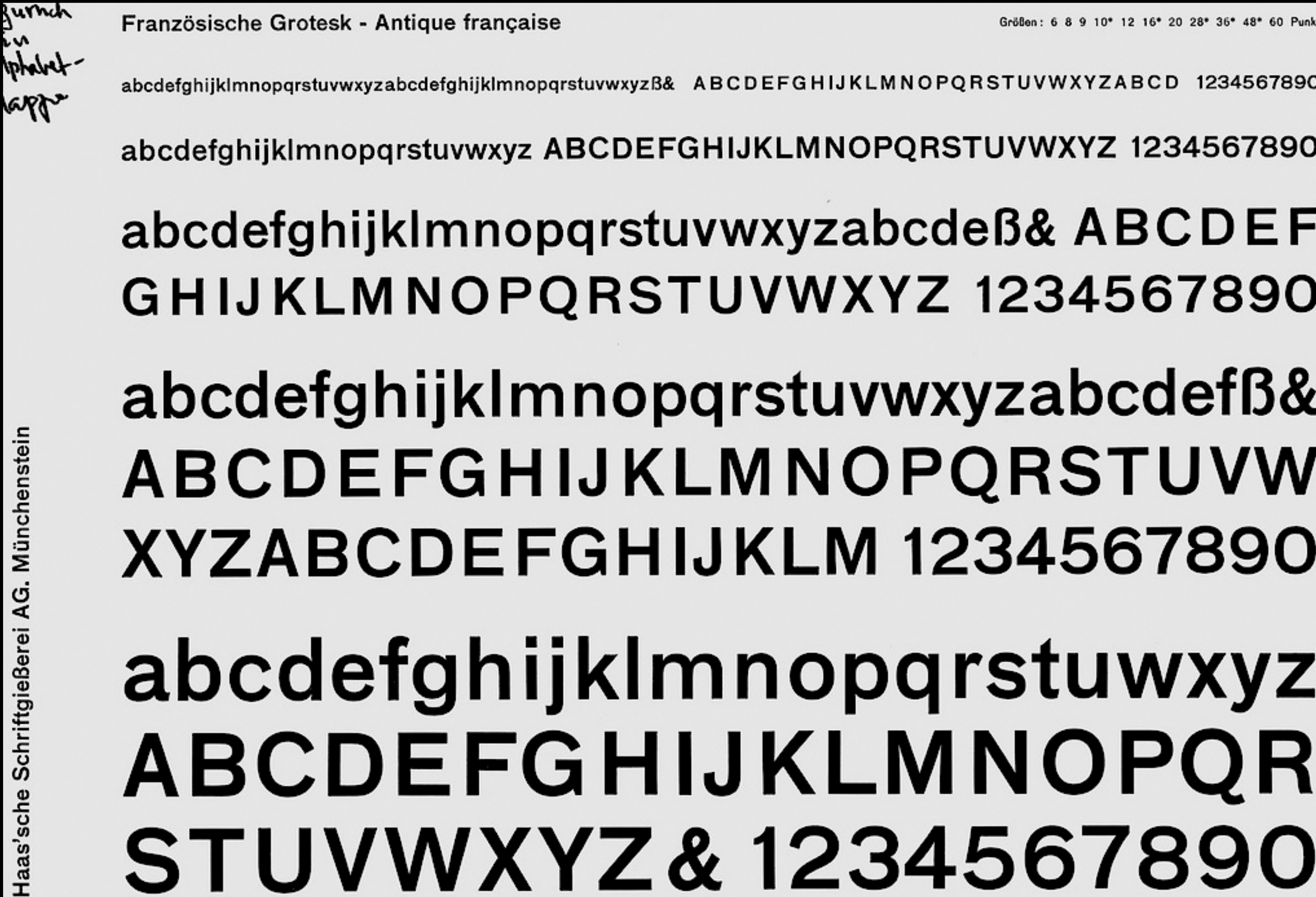
Akzidenz Grotesk
Berthold 1964



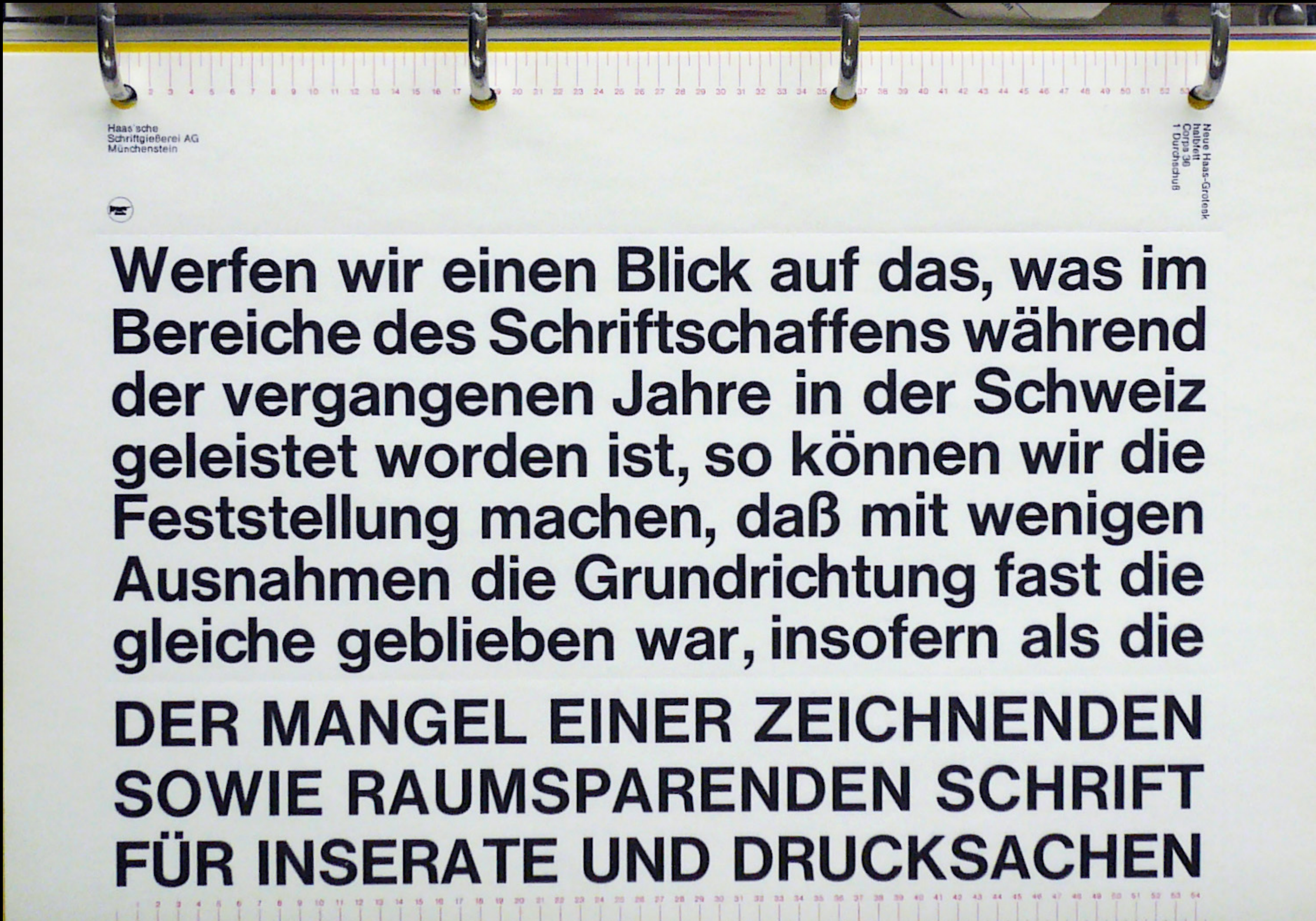
Neue Haas Grotesk - Эдварт Хофман, Макс Медингер - 1957



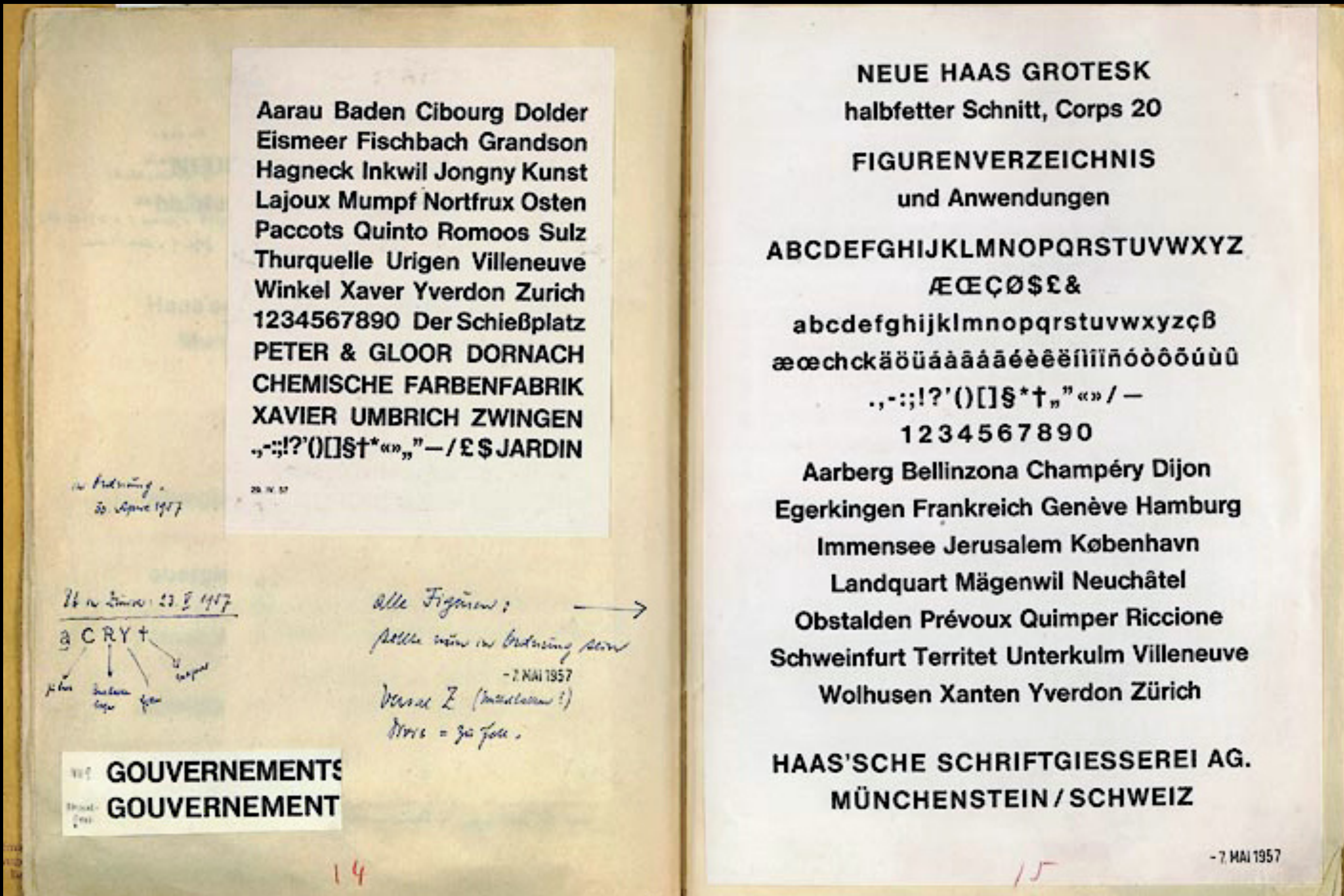
Haas Französische Grotesk (основан на Schelter & Giesecke's Breite halbfette Grotesk 1890)



Neue Haas Grotesk - Эдварт Хофман, Макс Медингер - 1957



Neue Haas Grotesk - Эдварт Хофман - "All characters- should be OK now" - 1957


Aarau Baden Cibourg Dolder
Eismeer Fischbach Grandson
Hagneck Inkwil Jongny Kunst
Lajoux Mumpf Nortfrux Osten
Paccots Quinto Romoos Sulz
Thurquelle Urigen Villeneuve
Winkel Xaver Yverdon Zurich
1234567890 Der Schießplatz
PETER & GLOOR DORNACH
CHEMISCHE FARBENFABRIK
XAVIER UMBRICH ZWINGEN
.,-:;!?'()[]§†*«»„"—/£$ JARDIN

GOUVERNEMENTS
GOUVERNEMENT

- 7. MAI 1957

14

NEUE HAAS GROTESK
halbfetter Schnitt, Corps 20

FIGURENVERZEICHNIS
und Anwendungen

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÆŒÇØ$£&
abcdefghijklmnopqrstuvwxyzçß
æœchckäöüáàâåãéèêëíìîïñóòôõúùû
.,-:;!?'()[]§*†„"«»/—
1234567890

Aarberg Bellinzona Champéry Dijon
Egerkingen Frankreich Genève Hamburg
Immensee Jerusalem København
Landquart Mägenwil Neuchâtel
Obstalden Prévoux Quimper Riccione
Schweinfurt Territet Unterkulm Villeneuve
Wolhusen Xanten Yverdon Zürich

HAAS'SCHE SCHRIFTGIESSEREI AG.
MÜNCHENSTEIN / SCHWEIZ

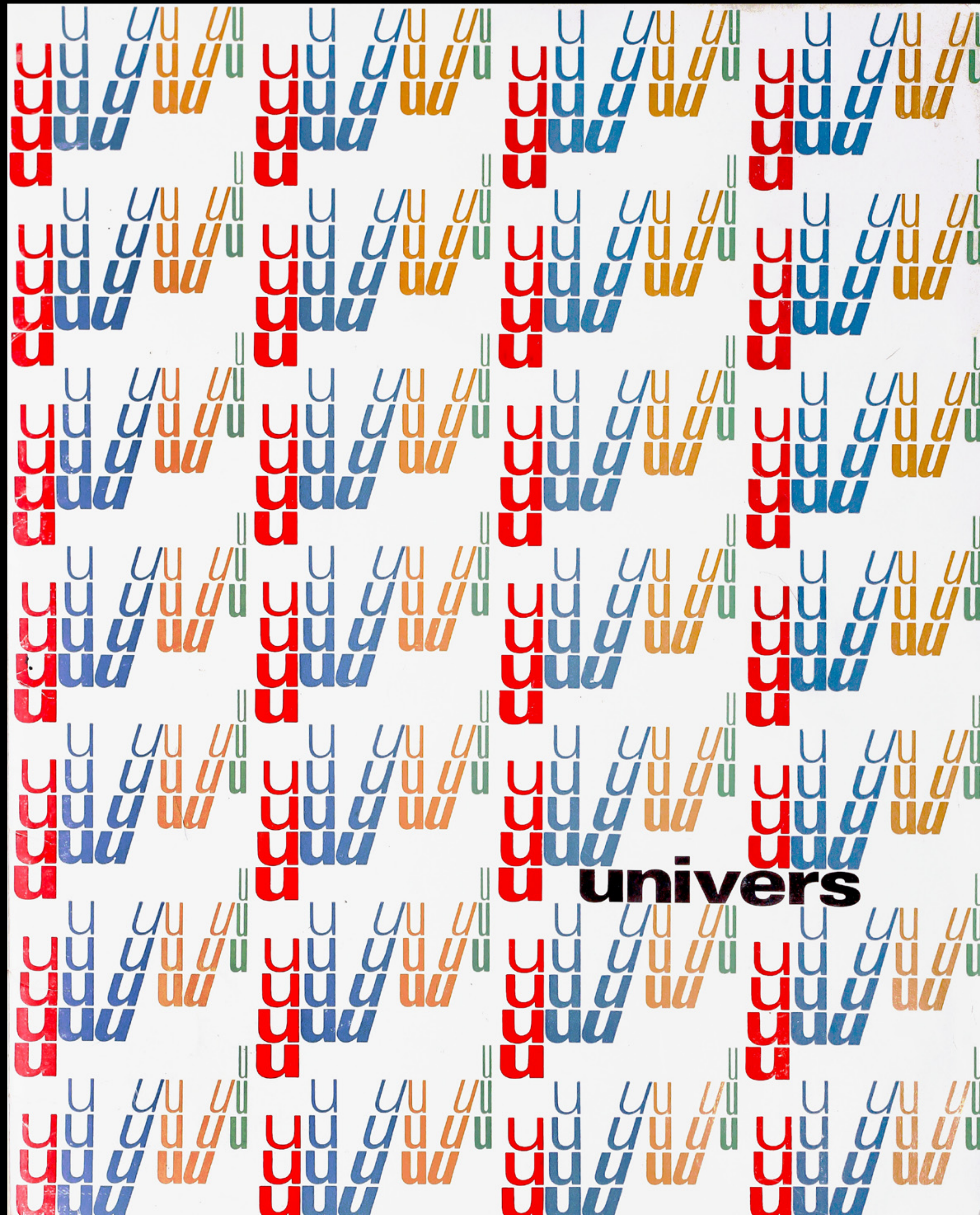
- 7. MAI 1957

15

Helvetica -1967



Univers
Deberny & Peignot
1957



Franklin Gothic

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

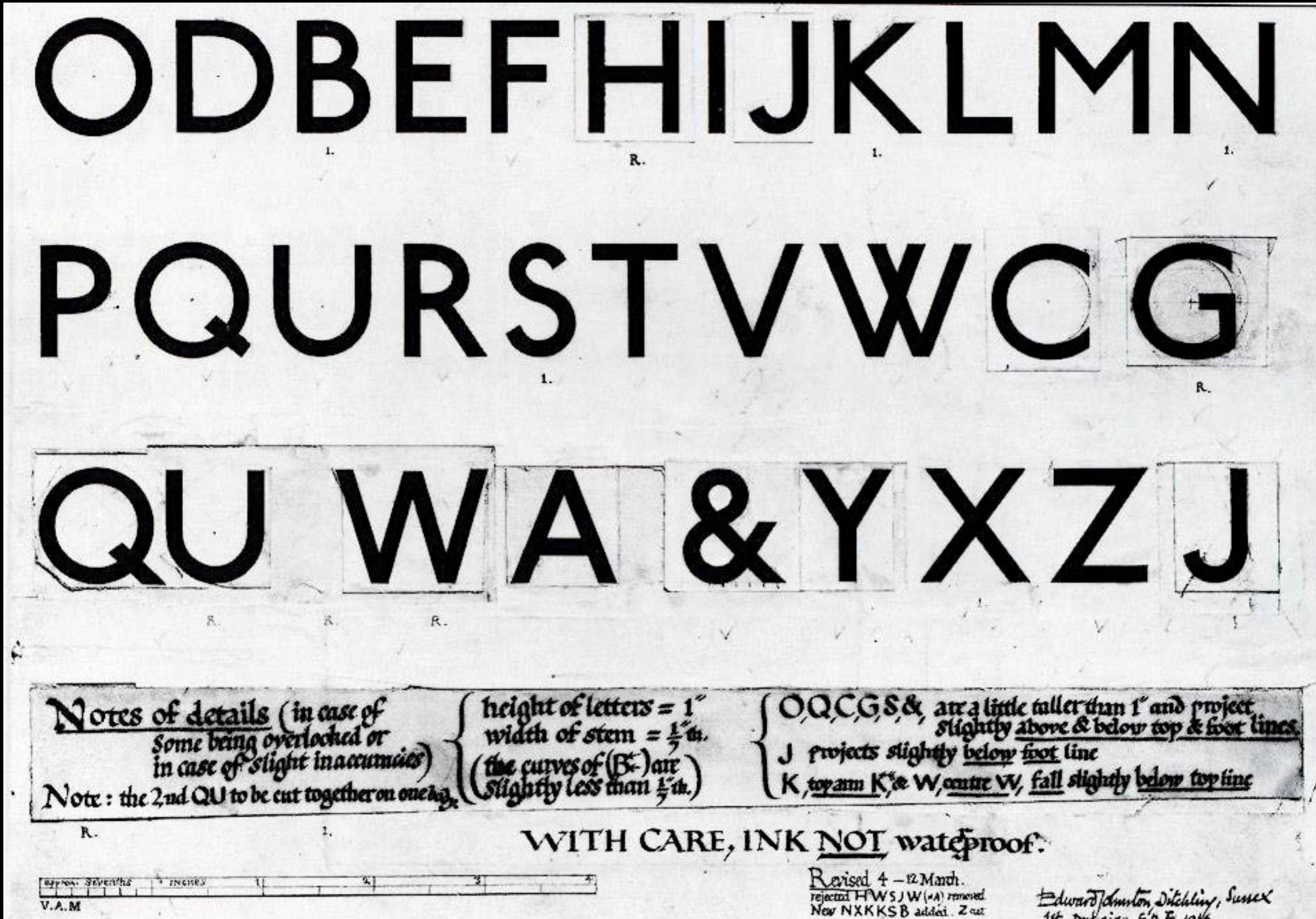
Helvetica

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

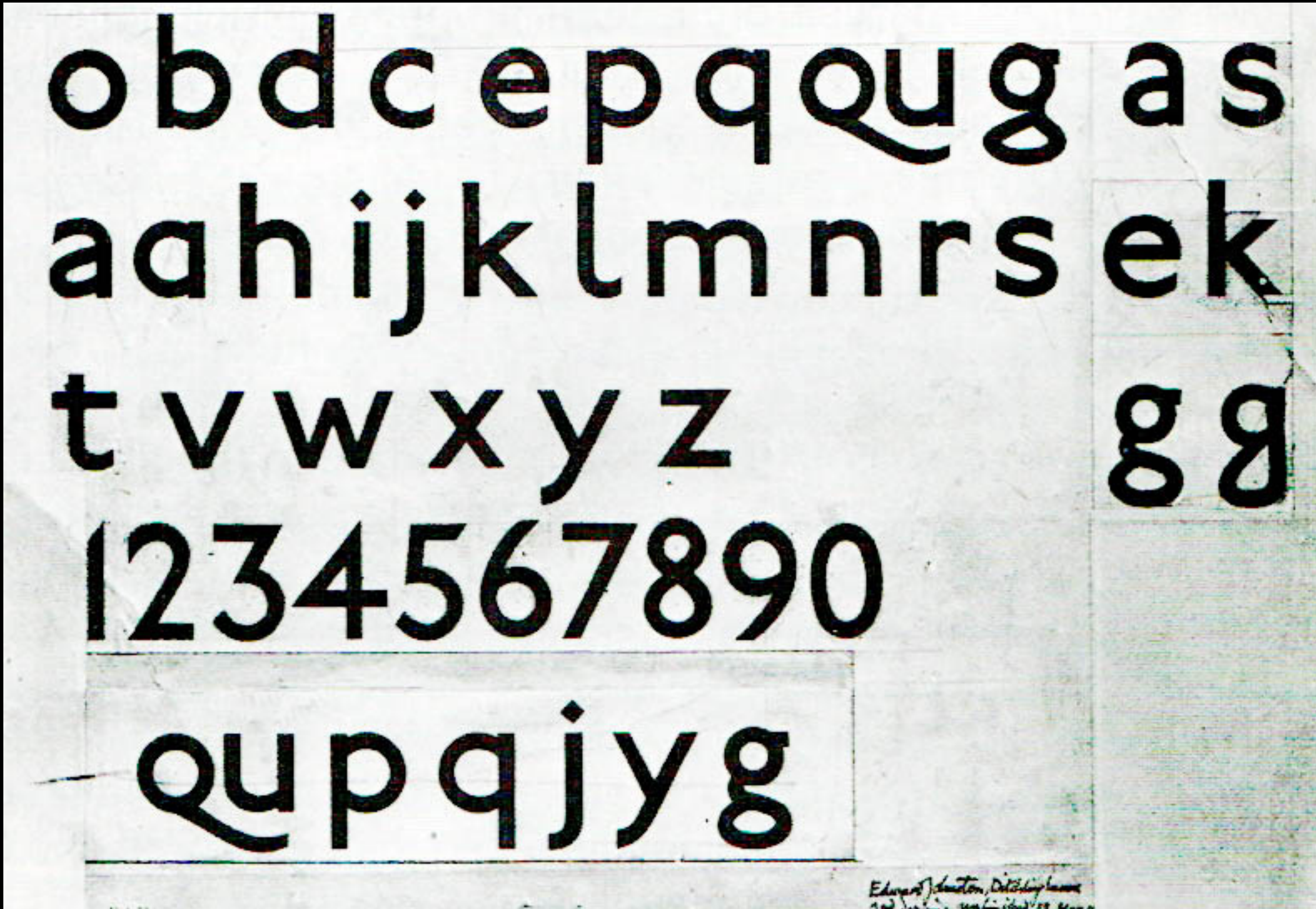
Universe

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

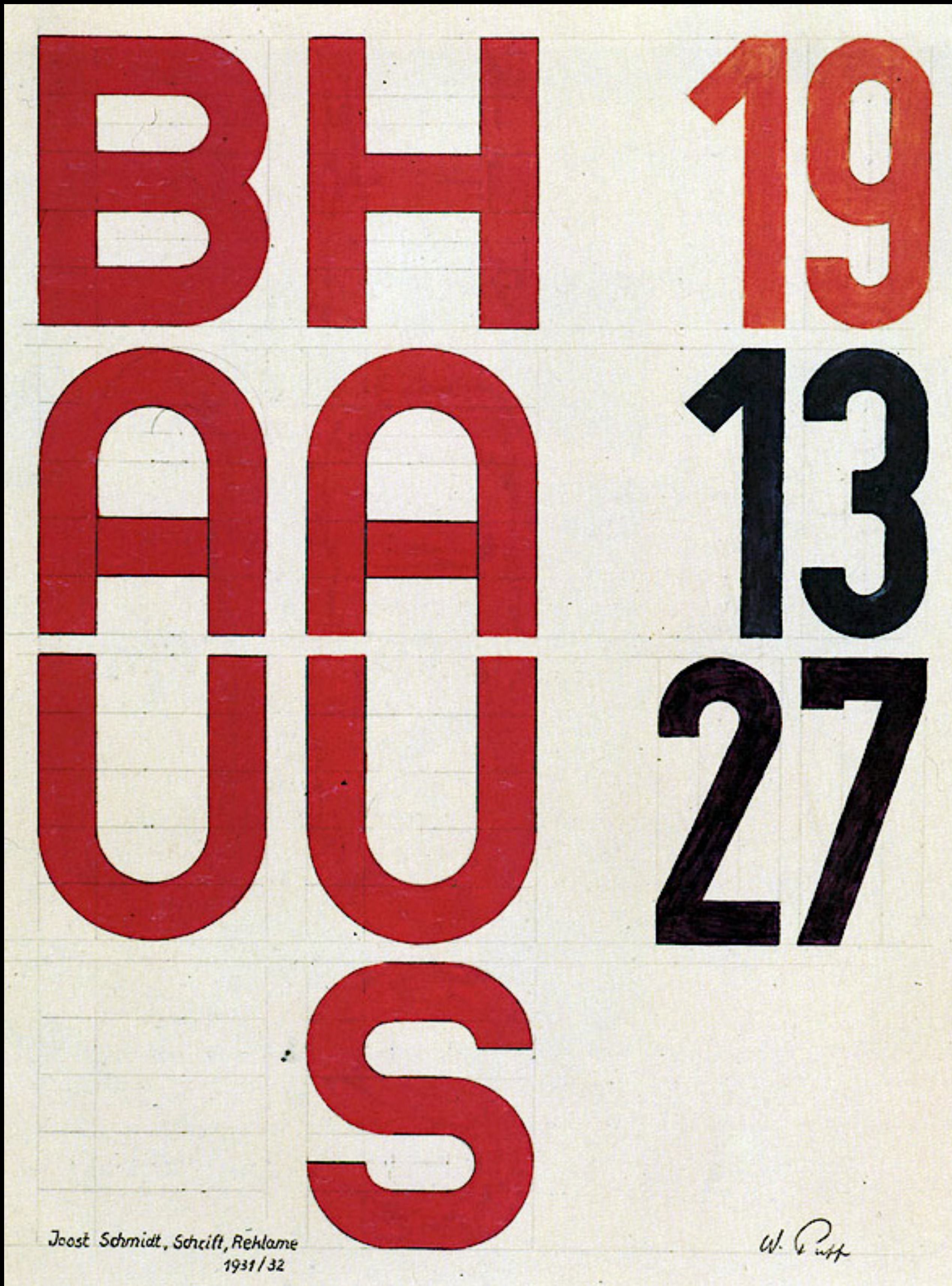
Эдварт Джонстон -шрифт для Лондонской подземки - 1916



Эдварт Джонстон -шрифт для Лондонской подземки - 1916



Юст Шмидт
Вальтер Пуфф - 1932



Герберт Баер - 1927



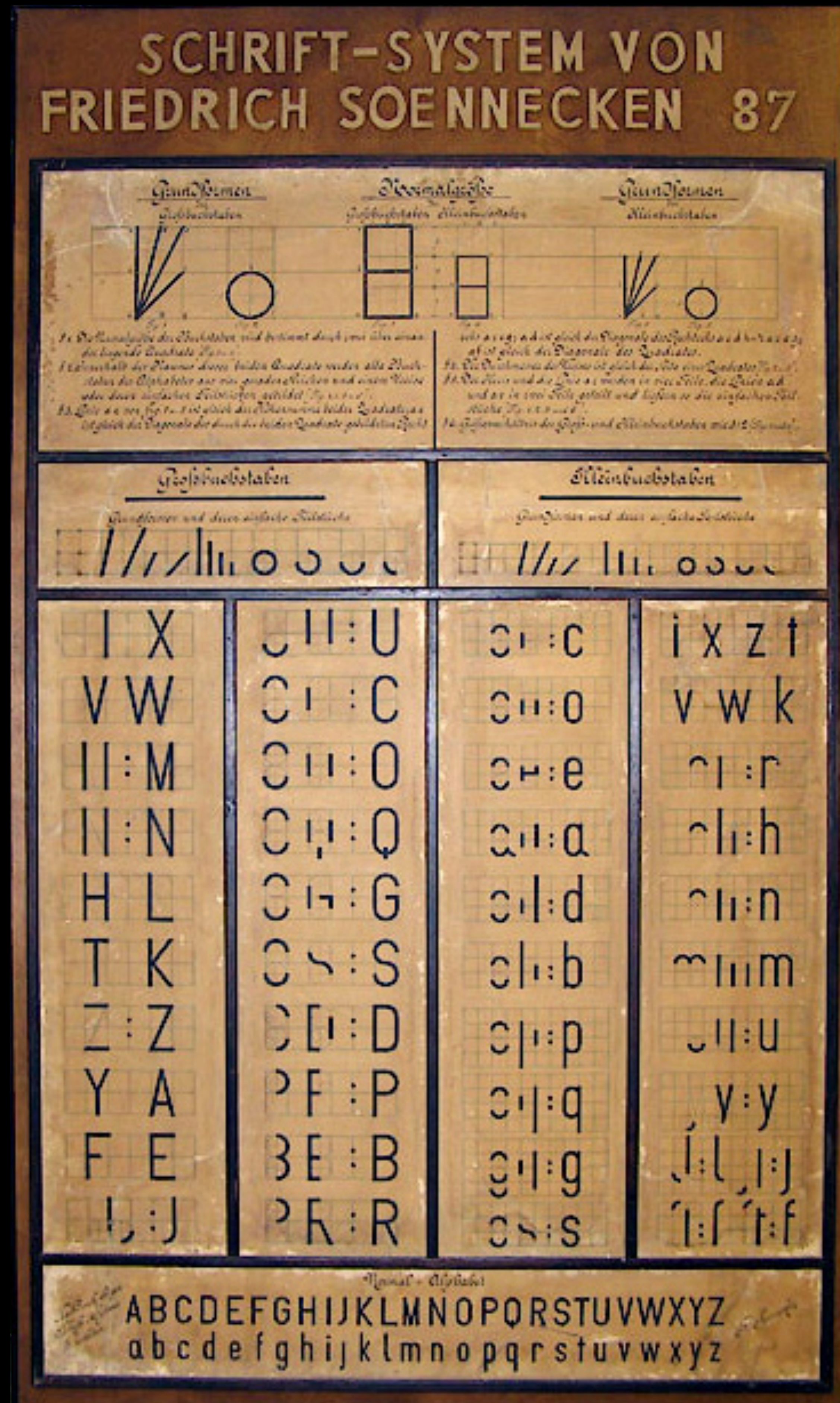
Герберт Баер



Юст Шмидт



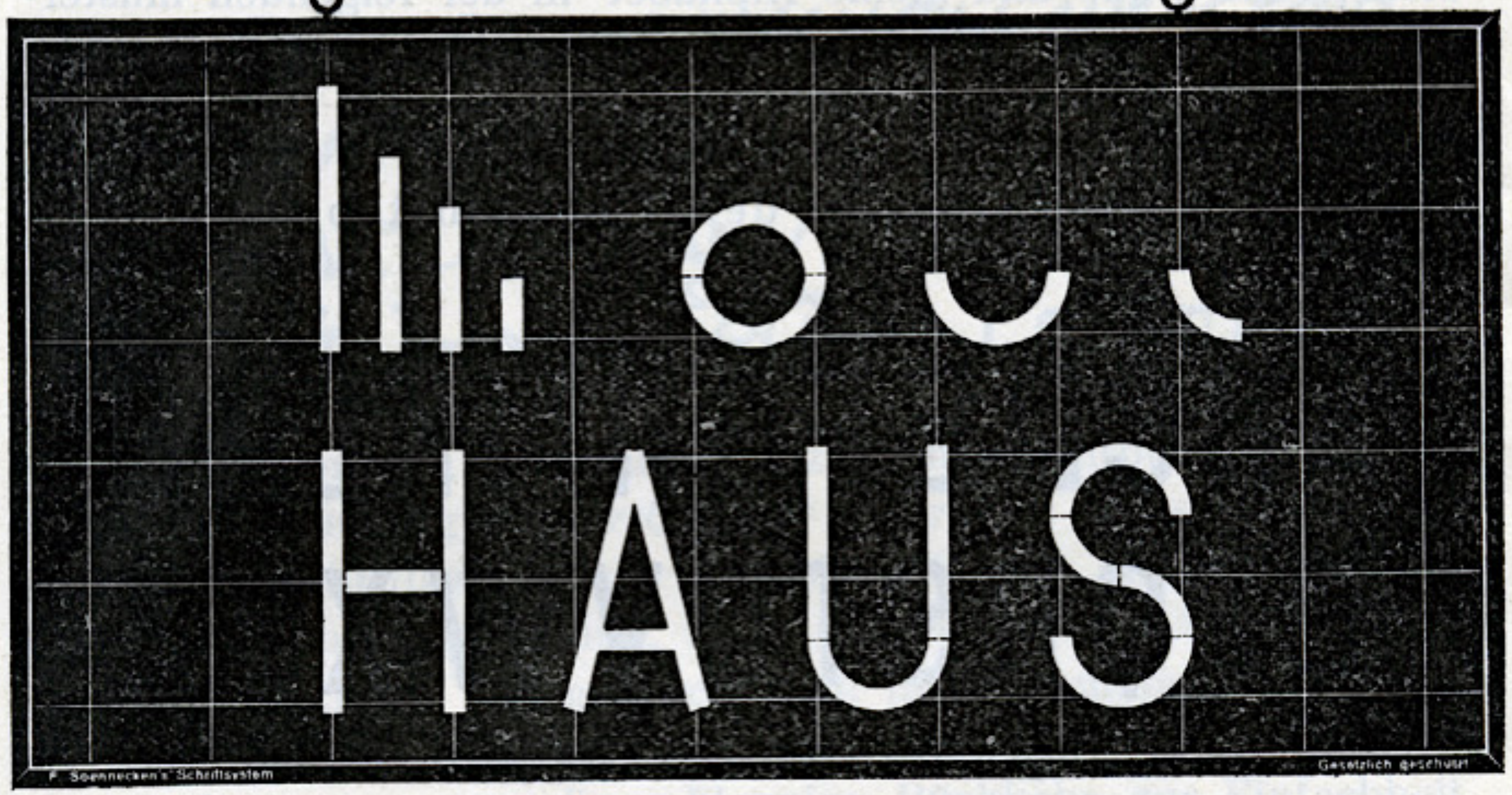
система Сойннекена
1887



СИСТЕМА ПИСЬМА
1915

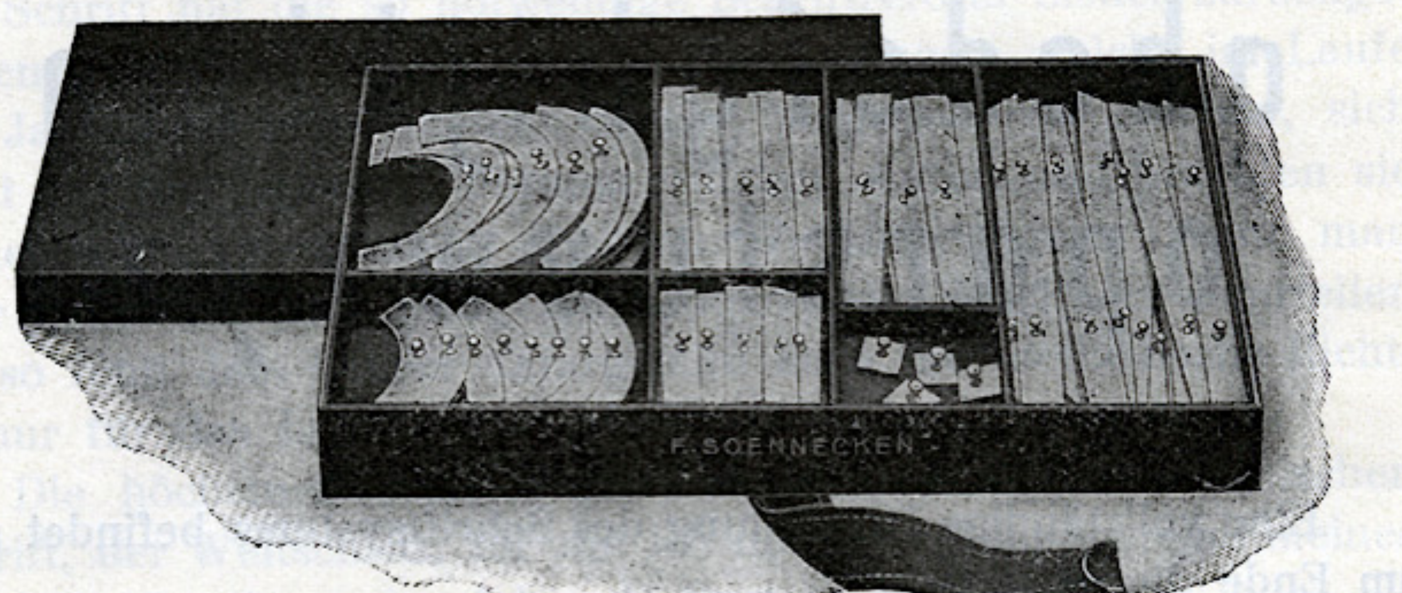
Wandtafel zur Veranschaulichung der Schriftbildung

Abb. 28

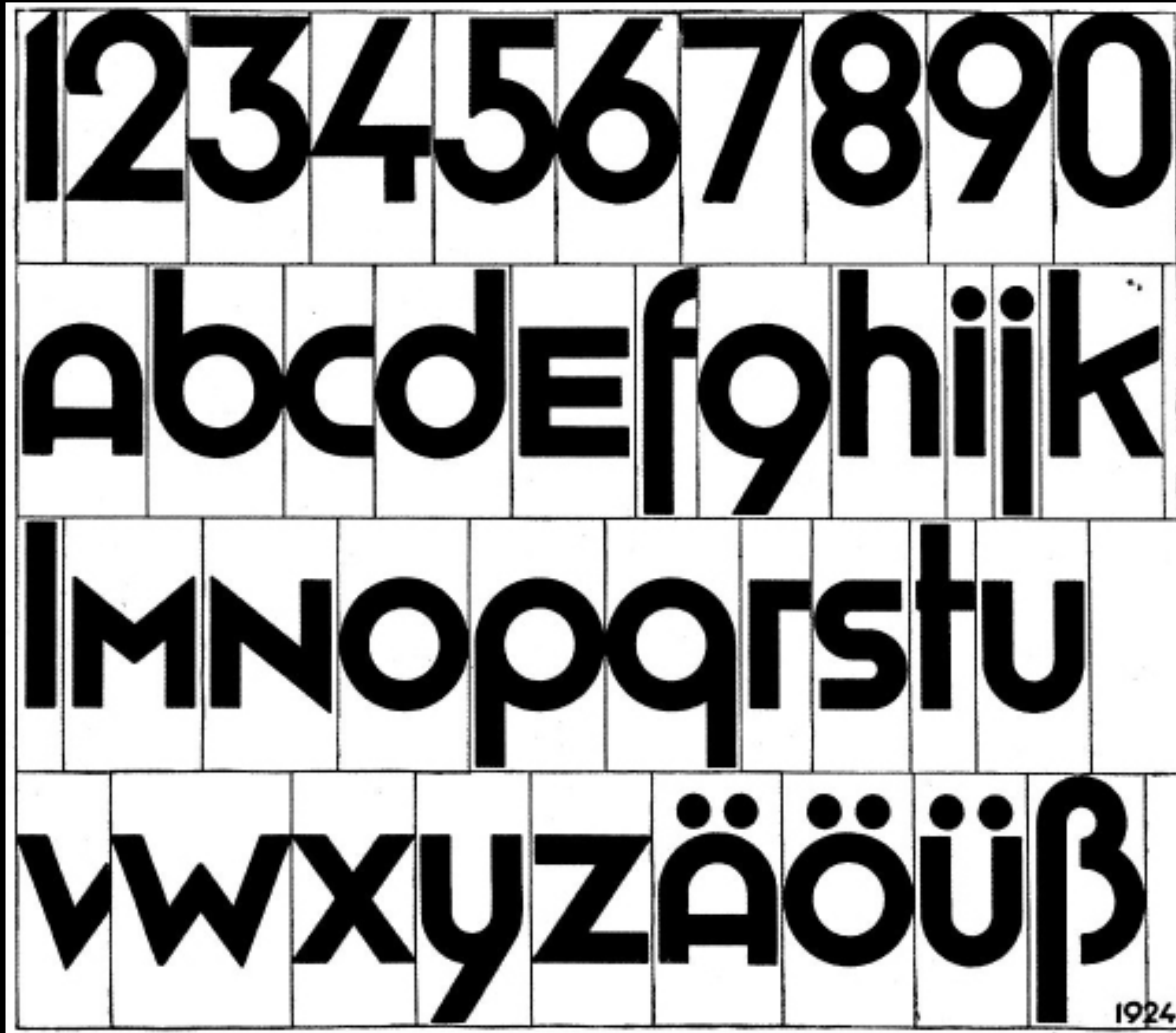


Behälter mit den aufsteckbaren Grundzügen der Schrift zur Veranschaulichung der Buchstabenbildung

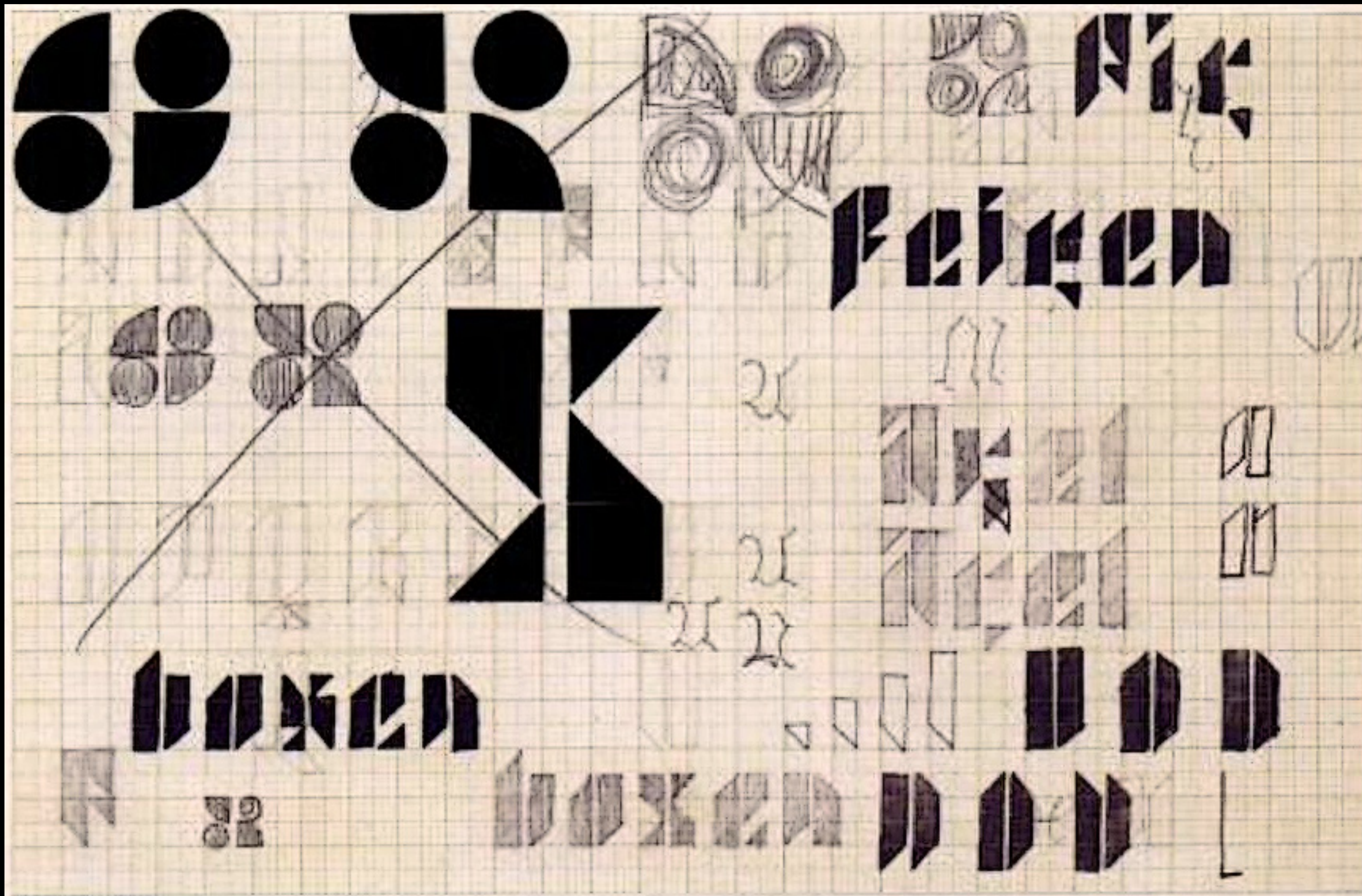
Abb. 29



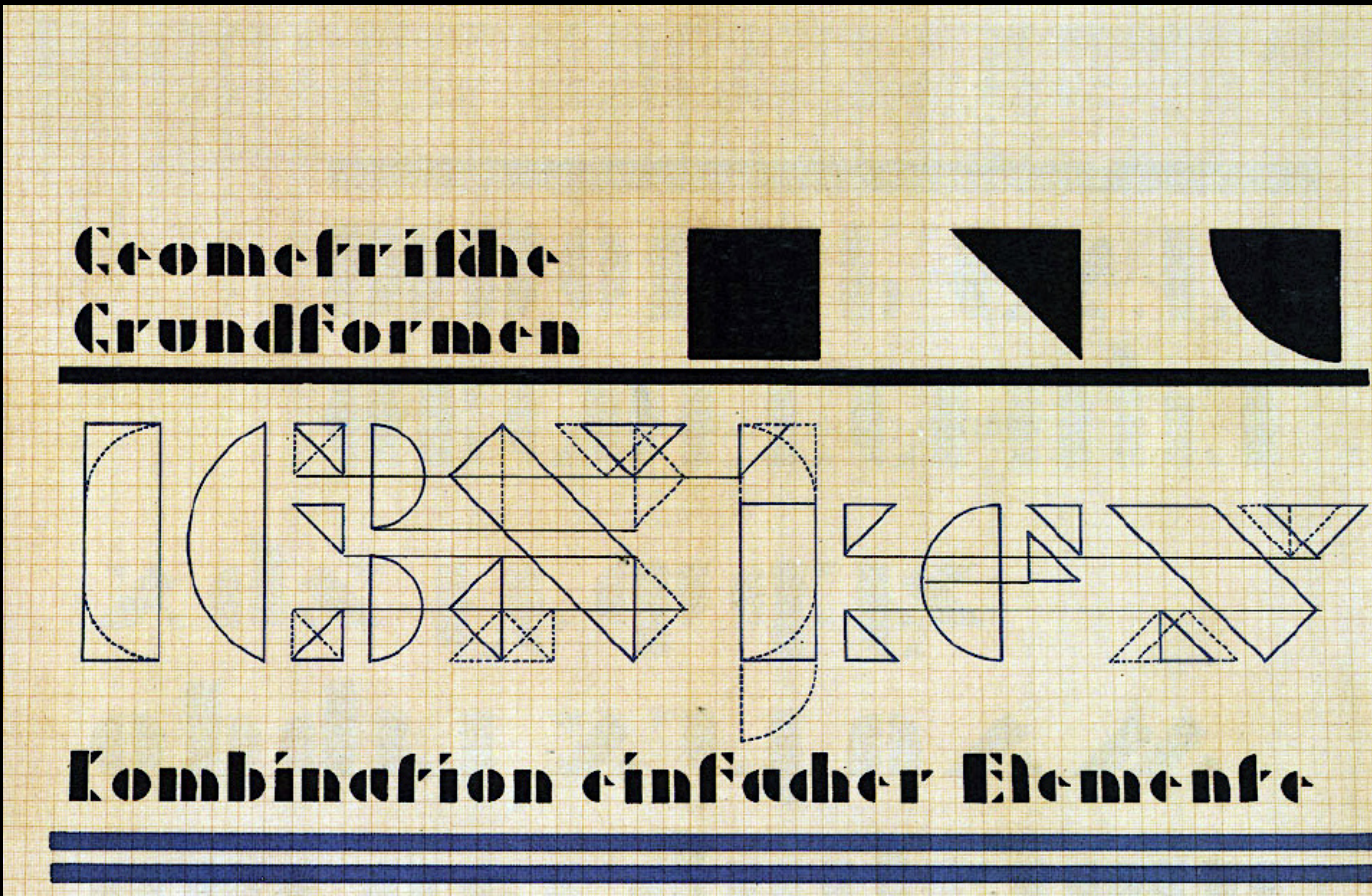
Макс Бурхартц



Йозеф Альберс



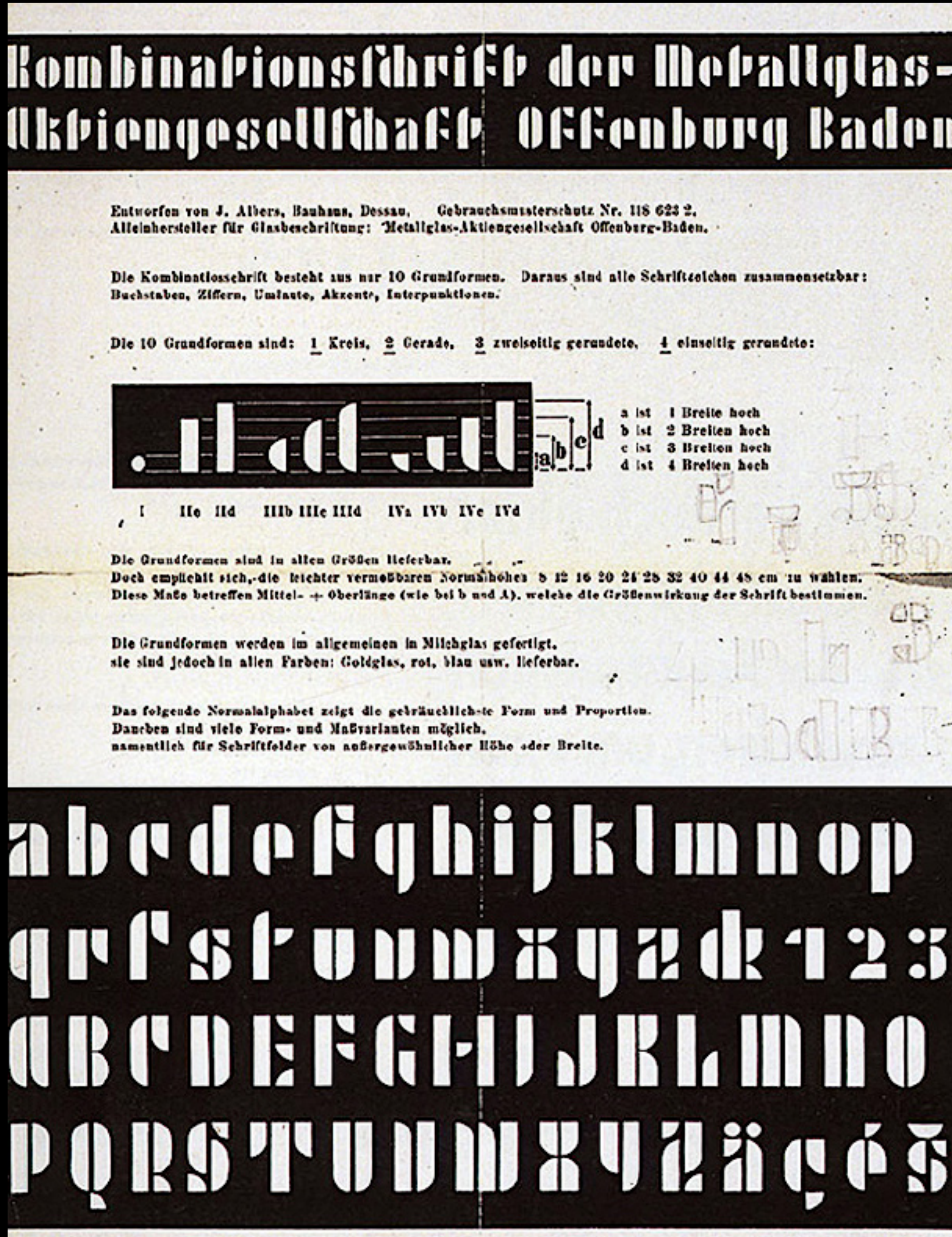
Йозеф Альберс



Йозеф Альберс



Йозеф Альберс



Sturm Blond - Herbert Bayer - 1925



bahnhofsplatz

Abb. 3. Versuch einer neuen Schrift von Herbert Bayer

einfacher Elemente

Abb. 4. „Schablonenschrift" von Josef Albers

NEUE PLASTISCHE SYSTEMSCHRIFT

Abb. 5. „Systemschrift" von Kurt Schwitters

Internationale Buchkunst-Ausstellung

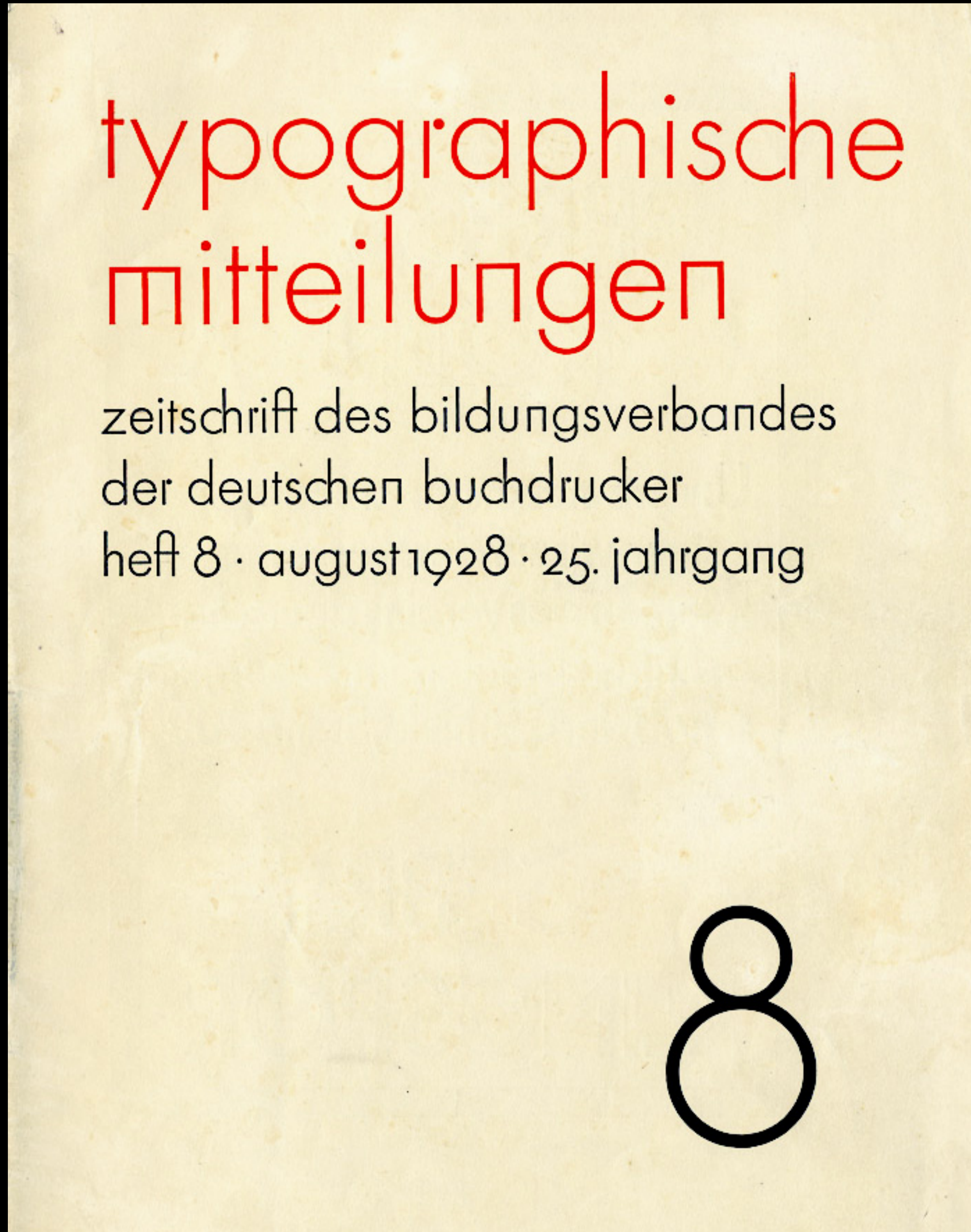
Das Gutenberg-Denkmal in Mainz

Abb. 6. „Futura"- Schrift von Paul Renner

Поль Реннер -
первые эскизы
Футуры - 1925



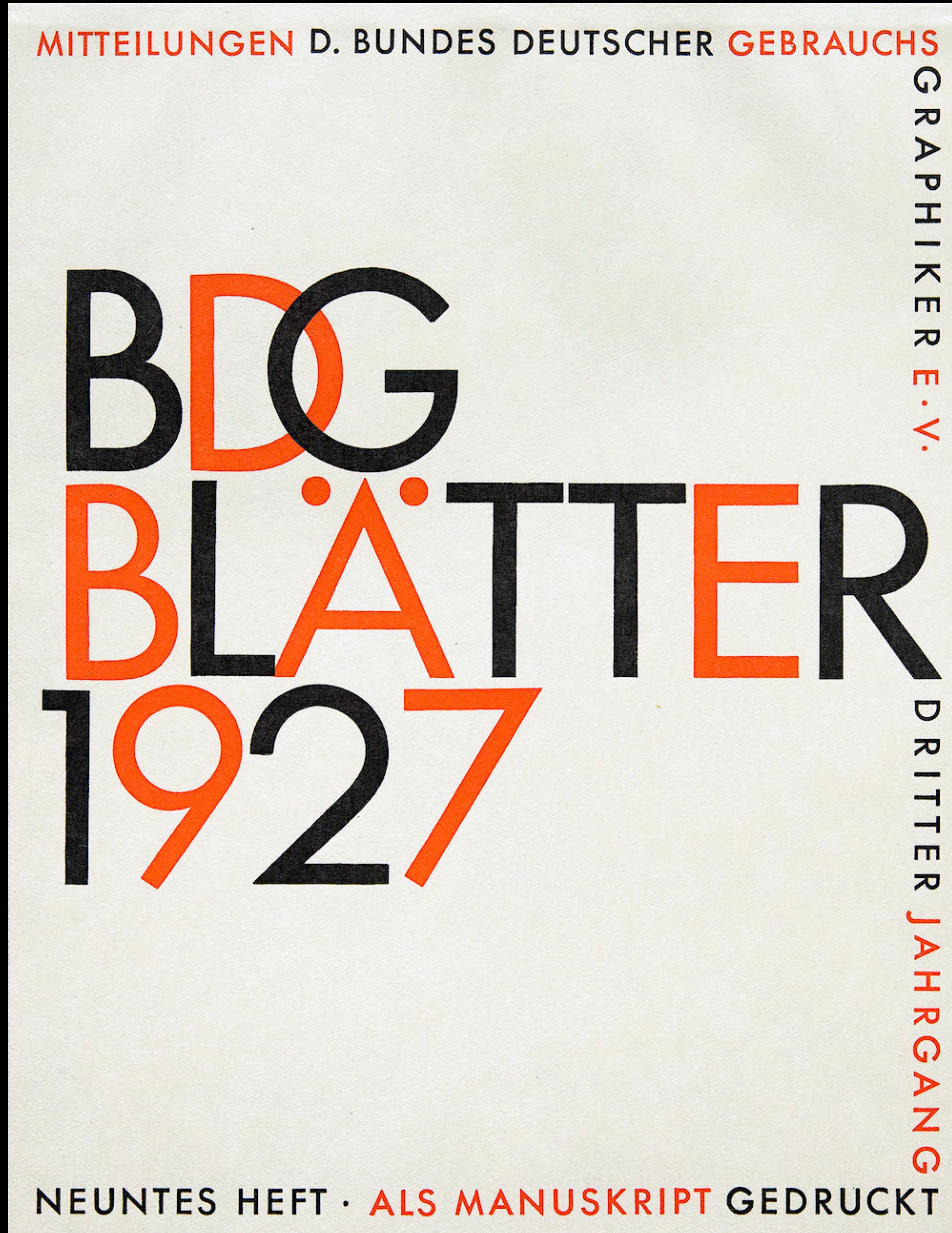
Поль Реннер
Футура
1925


typographische
mitteilungen

zeitschrift des bildungsverbandes
der deutschen buchdrucker
heft 8 · august 1928 · 25. jahrgang

8

Поль Реннер
Футура
Bauer type foundry
1927



Поль Реннер
Футура
1927

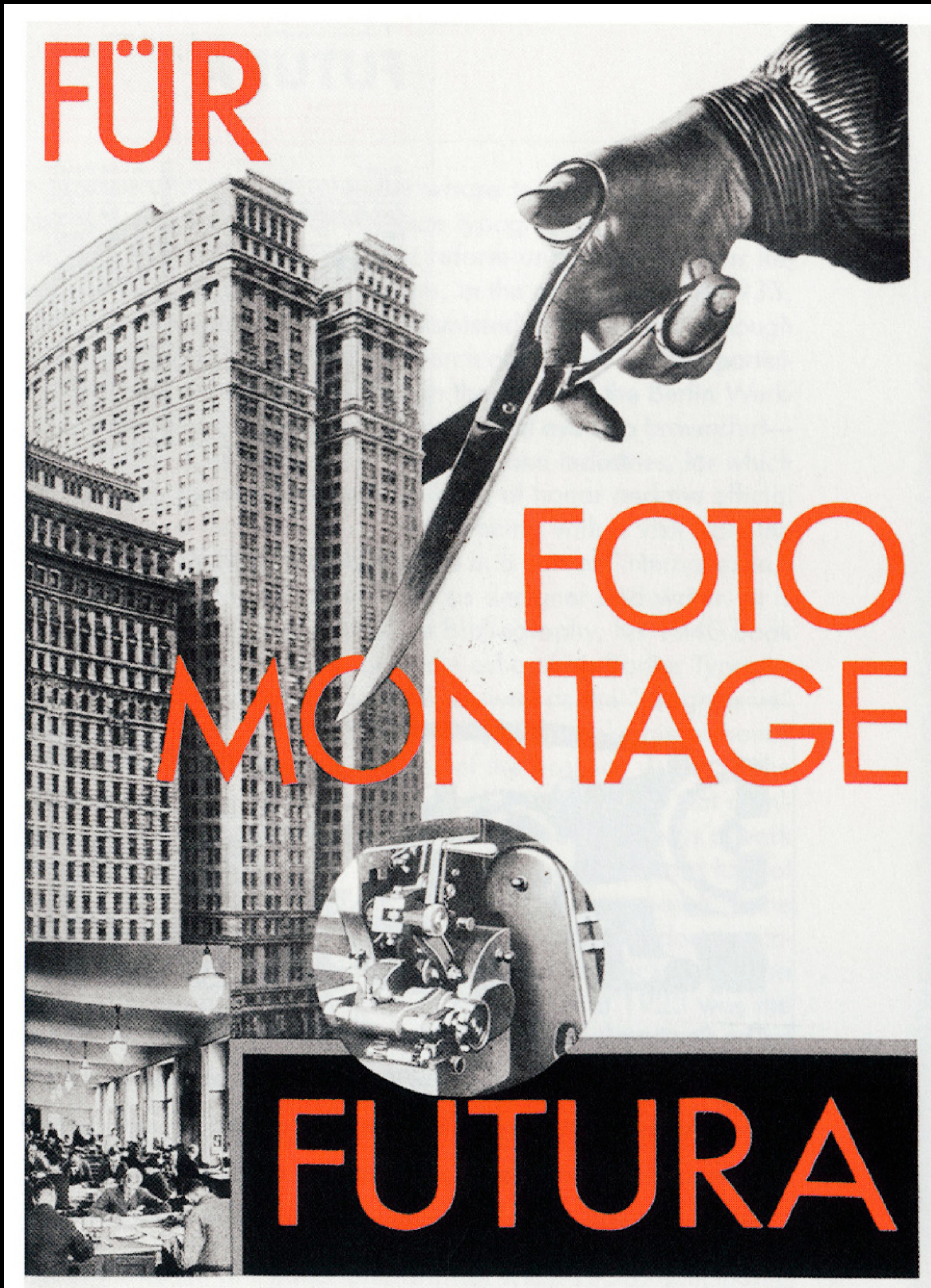

FUTURA Figuren-Verzeichnis

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z Ä Ö Ü
a b c d e f g h i j k l m n o p q r ſ s t
u v w x y z ä ö ü ch ck ff fi fl ft ſſ ſi ſt ß
mager 1 2 3 4 5 6 7 8 9 0 & . , - : ; · ! ? ' (* † « » §
Auf Wunsch liefern wir Mediäval-Ziffern 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z Ä Ö Ü
a b c d e f g h i j k l m n o p q r ſ s t
u v w x y z ä ö ü ch ck ff fi fl ft ſſ ſi ſt ß
halbfett 1 2 3 4 5 6 7 8 9 0 & . , - : ; · ! ? ' (* † « » §
Auf Wunsch liefern wir Mediäval-Ziffern 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z Ä Ö Ü
a b c d e f g h i j k l m n o p q
r ſ s t u v w x y z ä ö ü ch ck
ff fi fl ft ſſ ſi ſt ß
1 2 3 4 5 6 7 8 9 0
fett & . , - : ; · ! ? ' (* † « » §

Футура - 1927

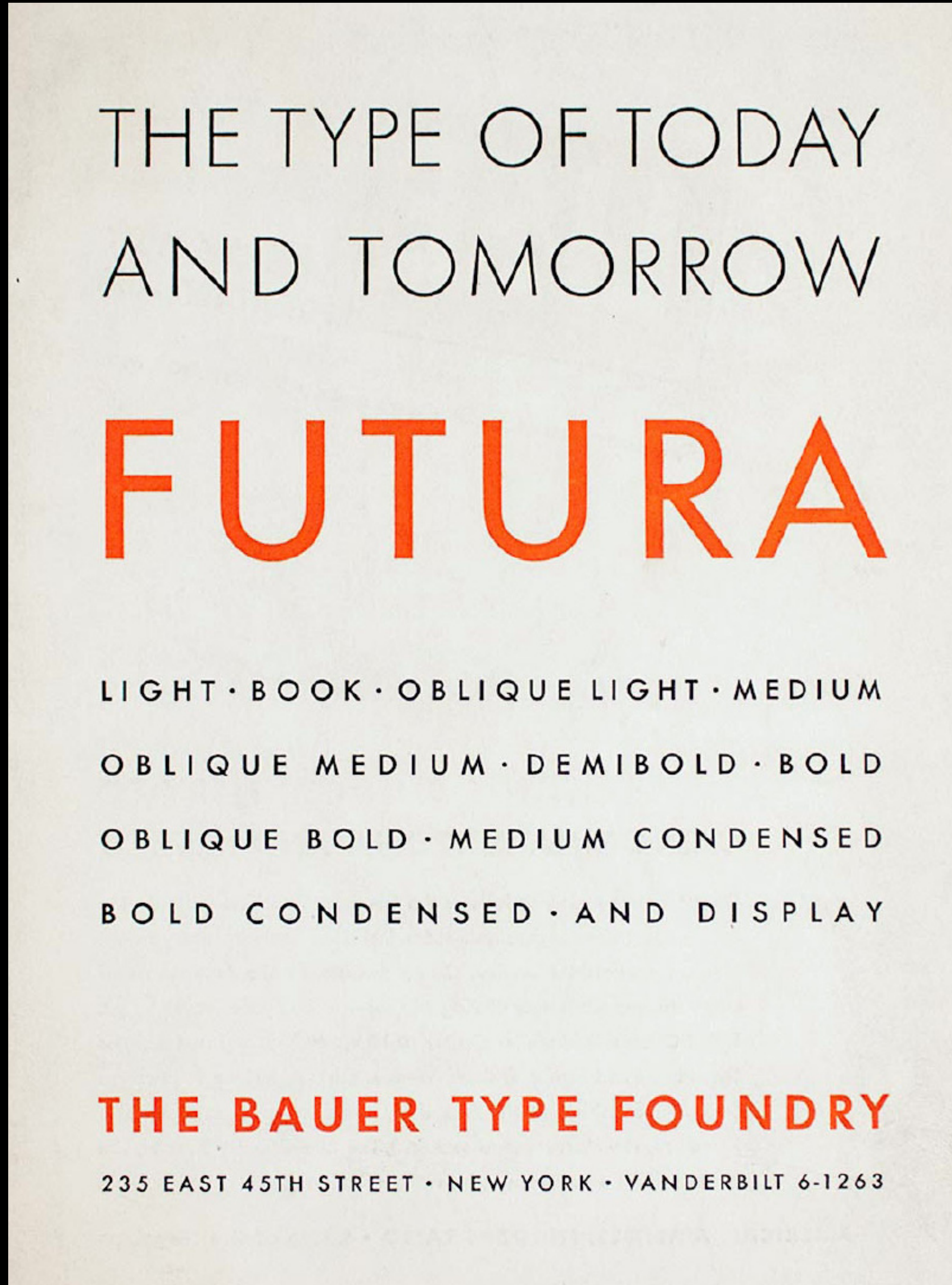

FÜR
FOTO
MONTAGE
FUTURA


FUTURA
die Schrift unserer Zeit
BEGLEITE
das Bild unserer Zeit
ADLER
BETTY

Лейстиков - 1927



Поль Реннер
Футура
Bauer type foundry
New York sales office
1932



Футура Блак - 1932



FUTURA Black

20 Point 9 A 17 a

FRENCH PICTURES
Manchester Garden
Convention Holding
Pleasure Excursion

24 Point 8 A 15 a

BANKING HOUSE
Musical Journals
Grecian Designer
Vegetable Orders

30 Point 6 A 12 a

RESERVATION
Craftsmanship
Pleasant Sight

36 Point 5 A 10 a

HANDBOOK
Subtraction
Disturbance

48 Point 5 A 9 a

SYSTEM
Imitation

60 Point 5 A 8 a

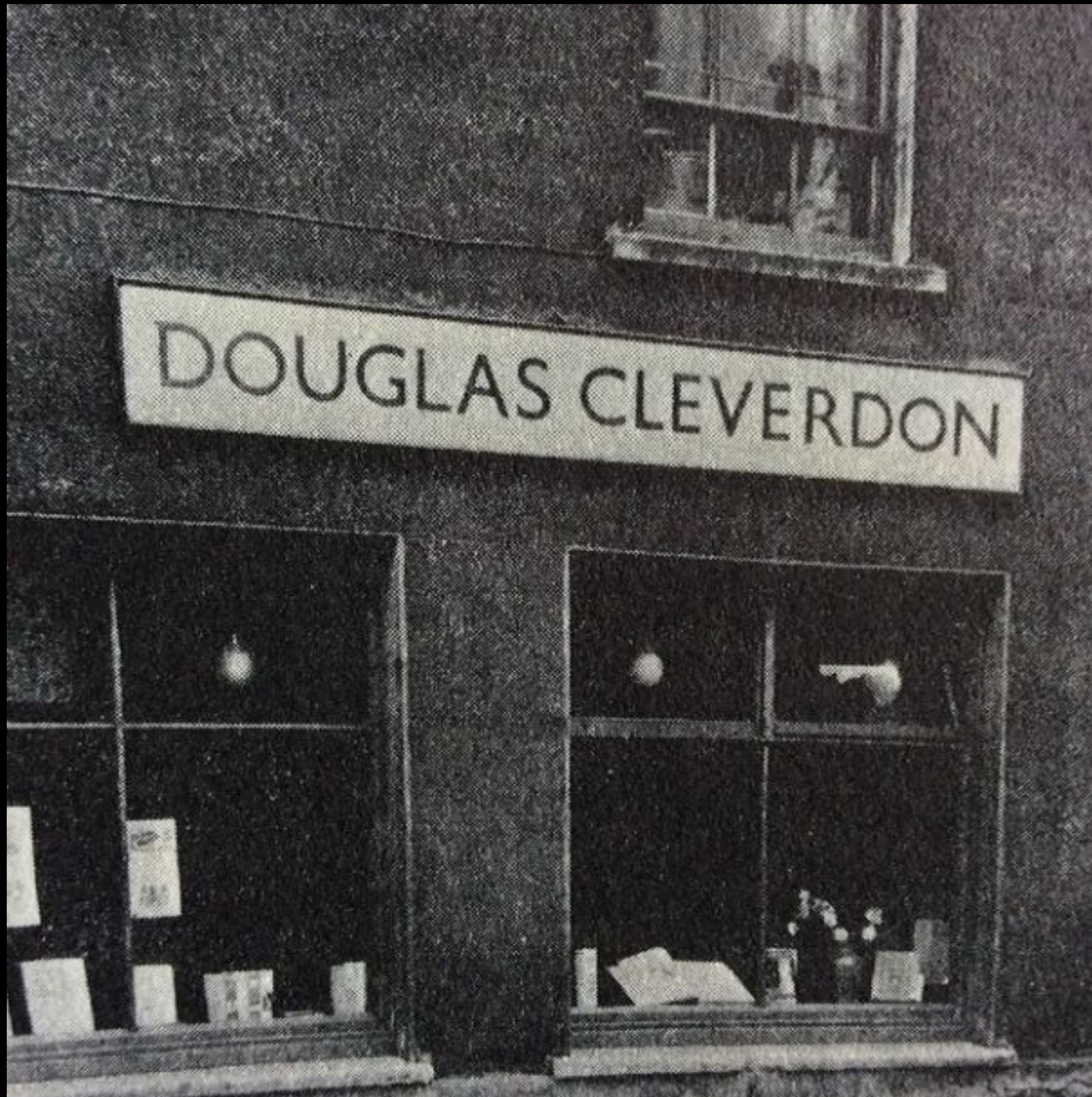
GRACE
Saltern

72/60 Point 4 A 6 a

DICES
Model

84/72 Point 3 A 4 a

Basin


DOUGLAS CLEVERDON

Monotype
Gill Sans
1935



REGISTERED MONOTYPE TRADE MARK

GILL SANS

THE HISTORY OF A FAMOUS TYPE FACE:

"MONOTYPE" GILL SANS

FROM ITS INCEPTION IN 1928 AS TITLING CAPITALS 231
TO THE END OF 1935, WHEN IT COMPRISED
THE LARGEST RELATED SERIES GROUP
FOR MODERN COMPOSITION AND DISPLAY
EVER BASED ON A SINGLE DESIGN
WITH THE CHIEF REASONS WHY IT WAS FOUND NECESSARY
TO CUT SUCH A WEALTH OF RELATED FACES
SET FORTH AS A SUMMARY SPECIMEN
OF THE VARIOUS SERIES OF THE DESIGN

ABOVE: 231 BELOW: 262

*

In June, 1928, "Monotype" GILL SANS made its first appearance before the printing industry. The occasion, an important meeting of executive printers, was worthy of the *début* of a design which can well be called "important" for its effect on commercial printing.

The programme of the Publicity and Selling Session of the F.M.P.A. Conference at Blackpool was the first public use of Gill Sans for any purpose; and its first published specimen appeared simultaneously. There were vehement protests against its use in the programme, not because it was a *bad* sans-serif, but because it *was* a sans-serif, then known as a "grot", and as such to be shunned. The contrasts drawn with another programme, which had a renaissance-style initial, were in favour of the more artistic job. The word *art* was freely, and reproachfully, used by most of the critics.

It is worth recording the emotions with which Gill Sans was greeted on its first public appearance, because the incident showed what a different attitude was then taken towards what we now call the *functional job*, as against what was called the "art job". Unless that difference is recognized, it is impossible to understand why "Monotype" Gill Sans has destroyed so much that lay in its path: so many imitation woodcut initials, so many "art borders", so many leaden leavings from the past. Gill Sans did not enter as "another candidate" for the crowded display frames. It certainly did not win its way as "another grot" (grotesque). It came as a live destroyer of dead metal and dead categories—such as "artistic job", or "mere commercial printing". But in 1928 those two phrases were still used to challenge the newcomer to the type book.

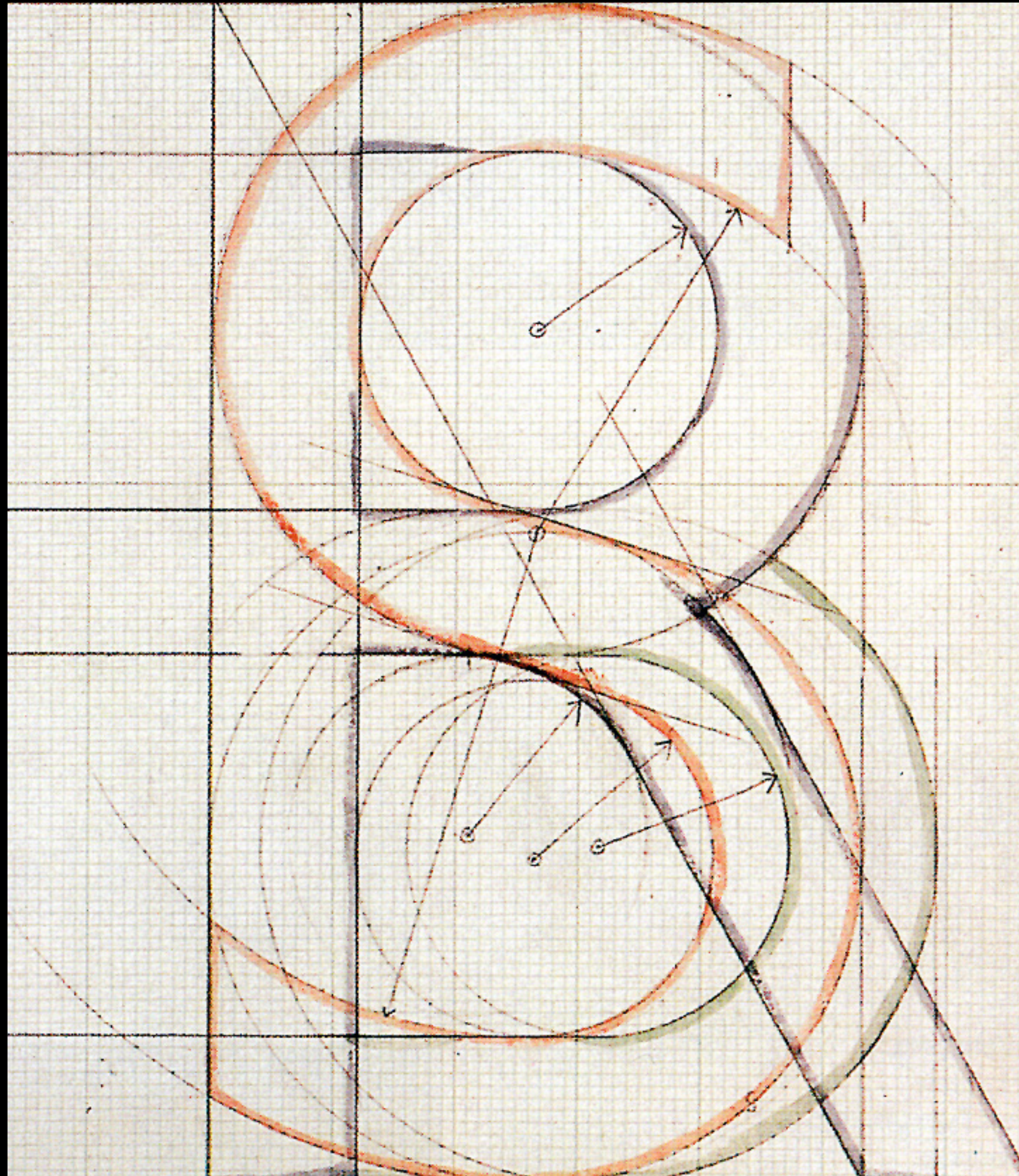
231 42 pt.

CONSPECTUS

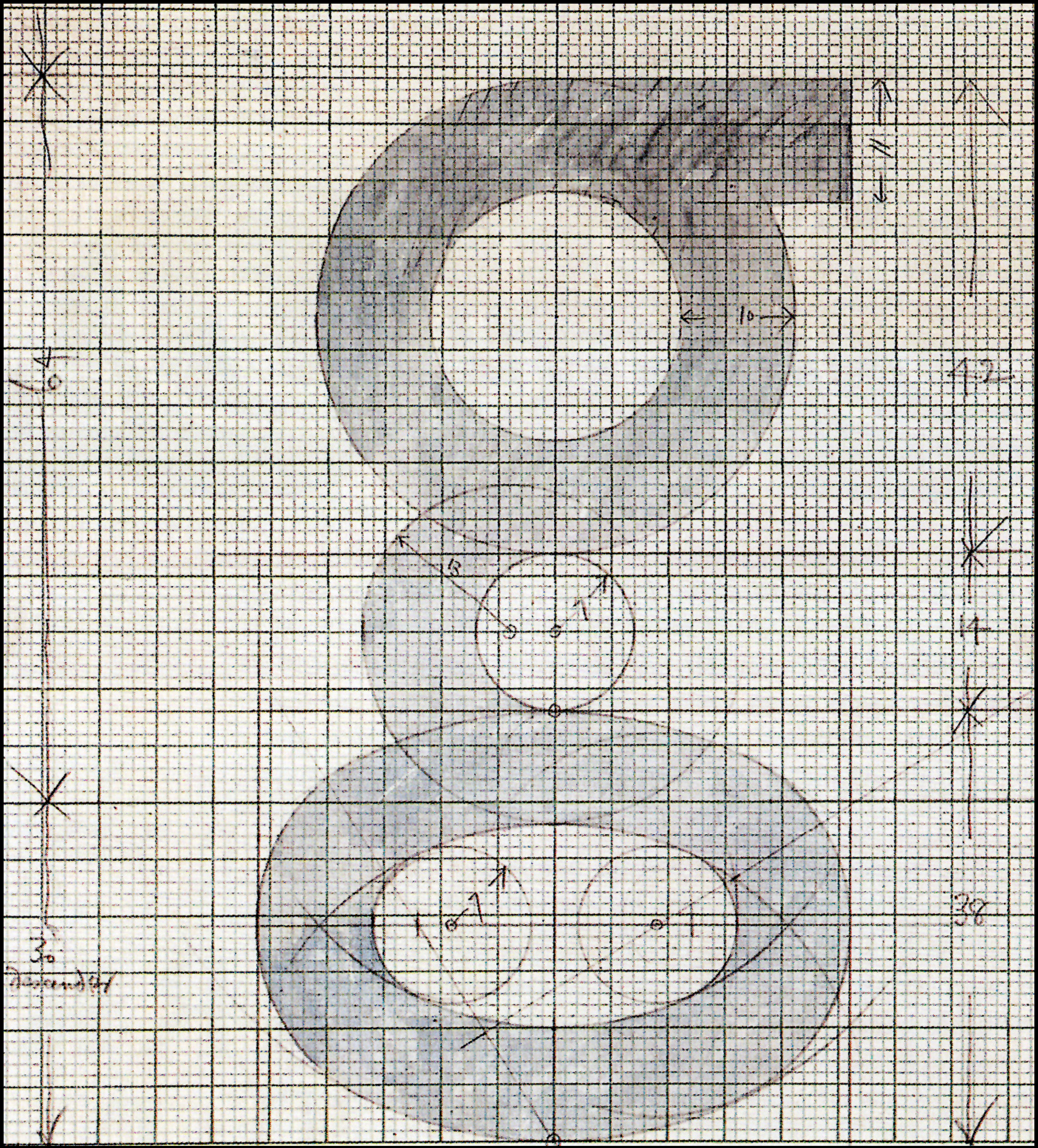
Гиль Санс
Эрик Гилл
-1927



Гиль Санс
Эрик Гилл
-1927



Гиль Санс
Эрик Гилл
-1927



Monotype Recorder - LNER Gill Sans- 1933

THE MONOTYPE RECORDER

VOL. XXXII WINTER 1933 NUMBER 4

MODERN TYPOGRAPHY NUMBER

ARTICLES ON

NEWSPAPER DISPLAY: PRINTER v. "EXPERT"

MORE "RECOLLECTIONS" BY G. P. REVEIRS

TECHNICAL HINTS

AND

THE L.N.E.R. STANDARDIZATION

LONDON: THE MONOTYPE CORPORATION LIMITED, 43 FETTER LANE, E.C.4

WHEREVER L.N.E. USES LETTERING IT STANDARDIZES GILL SANS:



[1] A FAMOUS TRAIN HALTS DURING A "LAND-CRUISE" AND DISPLAYS ITS NAME-PLATE, PAINTED ON THE MODEL OF "MONOTYPE" GILL SANS 231

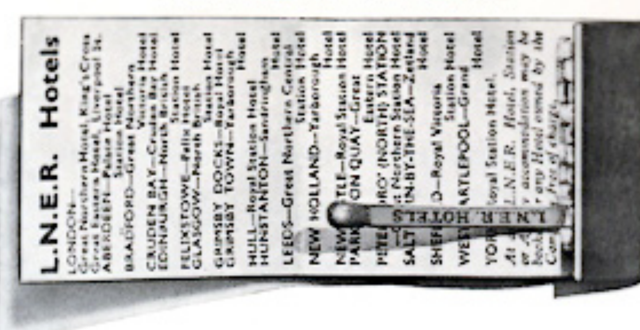


[2] A NEW STATION IN COURSE OF CONSTRUCTION. NOTE LETTERING ON GLASS AND [BELOW] IN RELIEF AS PART OF A NEW BUILDING [3]



[4] ALL THE VEHICLES USED BY THE LINE HAVE BEEN RE-LETTERED. DINING CAR MENUS, LABELS AND NOTICES, HUGE POSTERS AND EVEN THE LITTLE MATCH-BOOK BELOW [5] SPEAK IN THE CLEARLY "RECOGNIZABLE VOICE" OF GILL SANS.





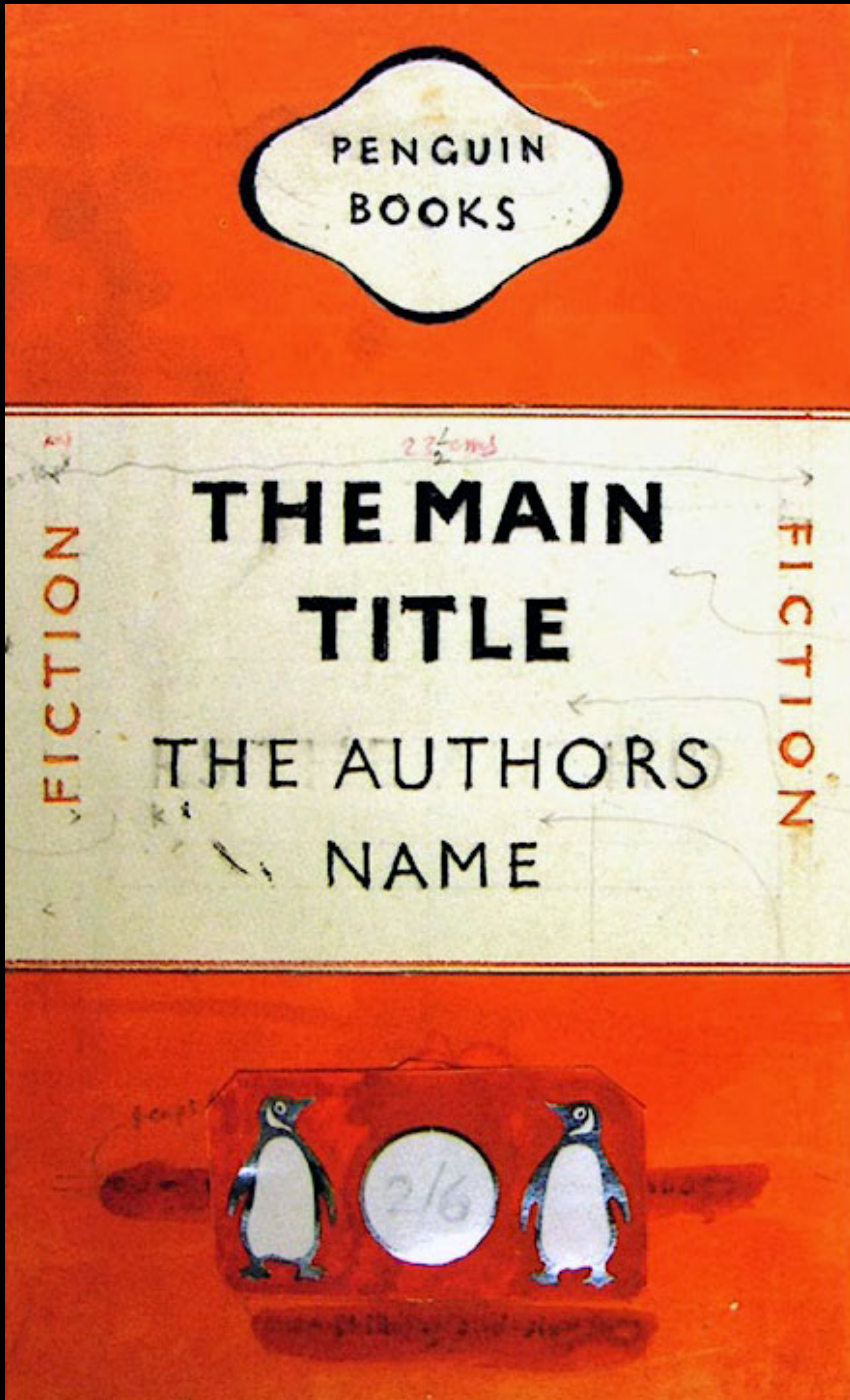
ALL THIS LETTERING IS DONE ON THE MODEL PROVIDED BY PRINTS OF 72 POINT "MONOTYPE" GILL SANS TITLING SERIES 231

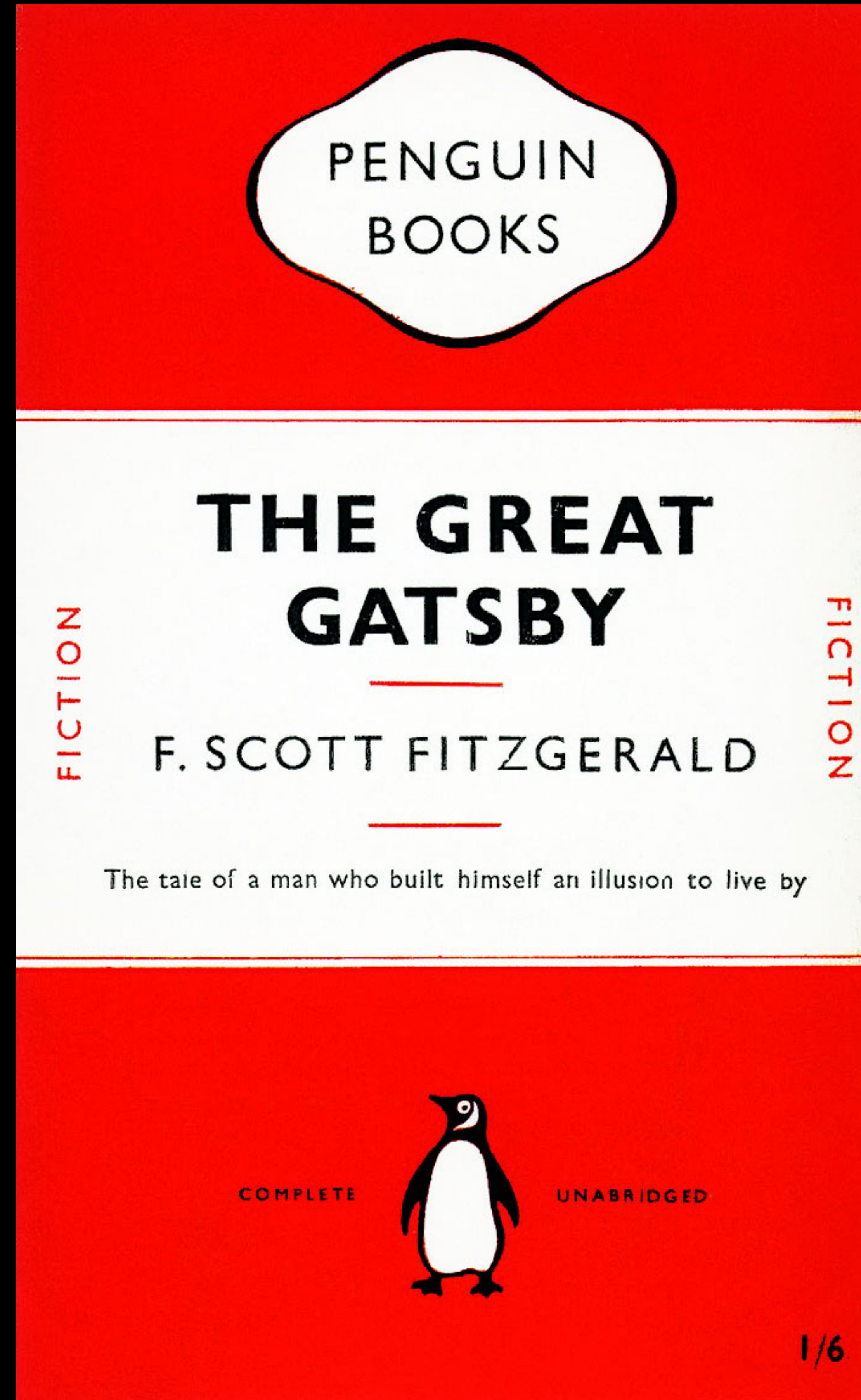
THE MATCH-BOOK IS SET IN 262, 275, AND 110 ITALIC

Гиль Санс - Британские Железные Дороги - 1948



Ян Чихолд - 1947





Эрбар Гротеск
1926



Эрбар Гротеск - 1926



Halbfette Erbar-Grotesk

Ludwig & Mayer · Schriftgießerei und Holzgerätefabrik · Frankfurt a. M.

AMNVWA · AMNVWA sind spitz und stumpf vorhanden. Wir liefern auf Wunsch die eine oder die andere Form

Der Stil eines Werkes ist nichts anderes als die Art, in der ein Künstler seinen Stoff gestaltet, in der ein Dichter vor allem sein Kunstmittel: die Sprache, zur Wiedergabe der Vorgänge und zur Charakteristik der Menschen gebraucht. Der Stoff des

Es ist noch kein Meister vom Himmel gefallen, es ist auch noch kein Meister geboren worden, aber die Meisterschaft kommt allemal nach und nach, leise und langsam, nicht von selbst, sondern durch

Jack London gehört zu den Toten, aber er ist in Wahrheit doch der jüngste unter den Lebenden. Er ist so unbelastet, wie nur ein

Die Schriften Robert Schumanns über Musik und Musiker sind das schönste literarische Denkmal, das sich je ein

Für jeden Naturbeobachter ist es etwas ganz Selbstverständliches, unsere Wild- und Nutzbäume auf

In den ersten Jahrhunderten der christlichen Zeitrechnung gab es einen Handelszweig

Moderne Lichtreklame bringt sicheren Gewinn

Jugend und Heimat

Münchener Bier

Schloßgarten

Reisebüro

Gasthof

Benzol

Natur

Fette Erbar-Grotesk

Ludwig & Mayer · Schriftgießerei und Holzgerätefabrik · Frankfurt a. M.

AMNVWA · AMNVWA sind spitz und stumpf vorhanden. Wir liefern auf Wunsch die eine oder die andere Form

Alles Geschehen auf dieser Erde, manches, auf das sich die Menschen einer Zeit so sehr viel einbilden, hat fast immer irgendwo oder irgendwann schon einmal einen Vorläufer, ein Vorbild gehabt. Besonders bei den Dingen, die wir als

Die typographischen Regeln finden wir in den Lehrbüchern mit aller Gründlichkeit besprochen. Sie gehören zum unentbehrlichen Rüstzeug der Berufsarbeit und fügen die Form nach einem durch

Trutzig ragen von stolzer Höhe deutsche Burgen ins weite Vaterland, in der Ebene sind sie umringt von einem Wehrgraben

In den letzten Jahren ist auf allen Gebieten der graphischen Künste ein sehr gewaltiger Fortschritt zu

Man wird immer finden, daß der mit der Landschaft verwachsene Mensch die Natur

Um wirkungsvolle Reklame zu erzielen, wird nach und nach vielmehr die Aufgabe

Ein kurzer Blick in das Land der roten Erde

Eßt deutsches Obst

Gau Rheinland

Wintersport

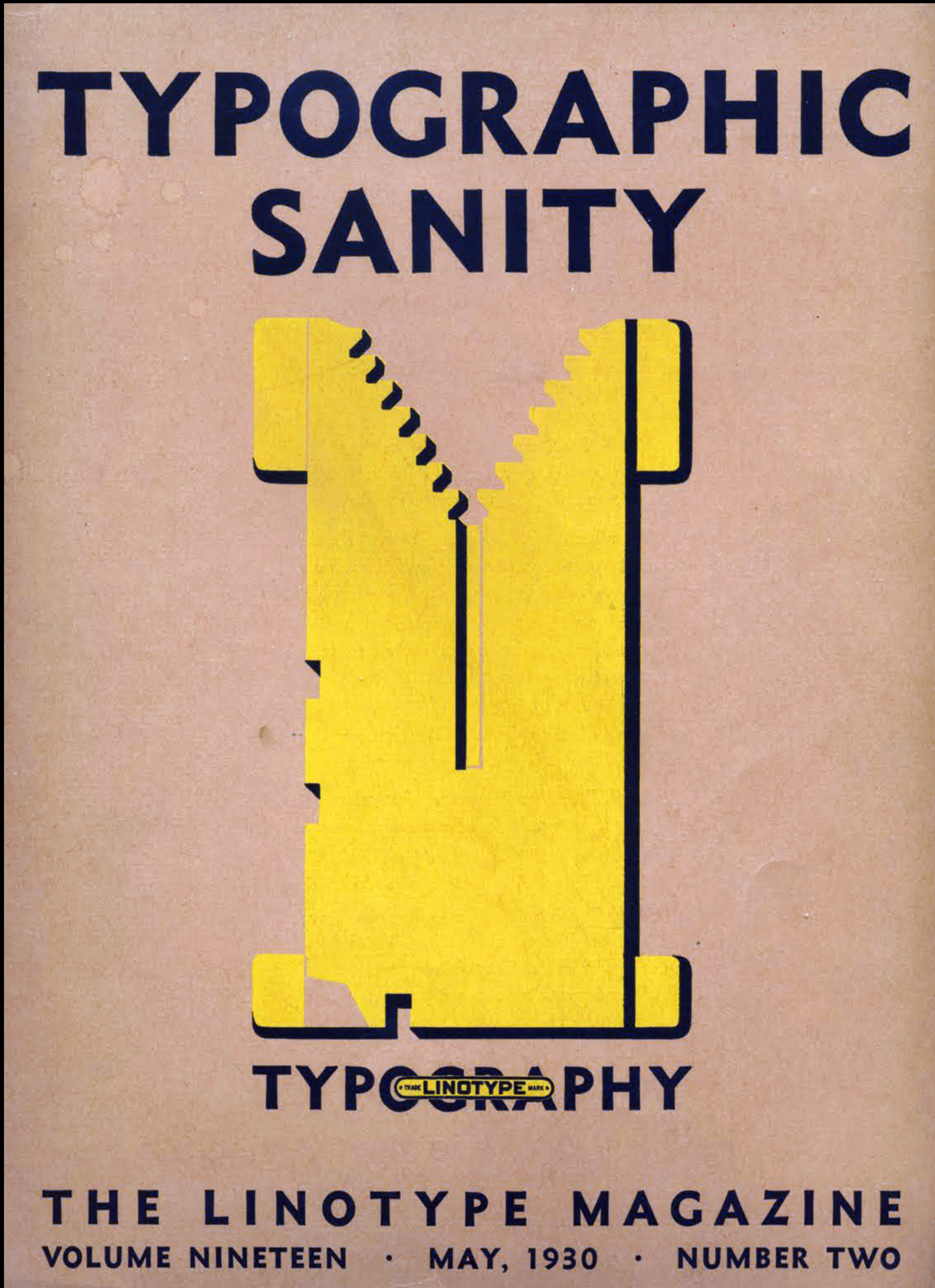
Baukunst

Montur

Granit

Karte

Уильям Двиггинс - Метро - Linotype 1930



METRO FAMILY

The Linotype Metro series, comprising Metrolite, Metroblack, Metrothin and Metromedium, are entirely original sans-serif faces that should not be confused with the various "gothics."

They were designed exclusively for Linotype by W. A. Dwiggins, the eminent American artist and typographer. In Metro design, the shortcomings of the monotonous and almost illegible printers' "gothic" have been skilfully avoided. Each letter is freely drawn with an interesting variation of accent in the light and heavy strokes, each is terminated in such a way as to lead into the next so that the letters flow into easily recognizable word forms.

The finely proportioned capitals suggest the feeling of inscriptions on old Greek and Roman coins. The lower case is interesting to compare with some of the newer sans-serif faces recently introduced. While the Metro letters are true sans-serifs, they retain something of the feeling of a well-designed old style lower case—they have more life and sparkle than the average sans-serif, and may be read more quickly and easily.

In a personal letter to Mr. Dwiggins, Carl Purington Rollins, printer to Yale University, made this interesting comment on Metro: "I am much impressed with the way you have manipulated the details of the face to produce variety and mellowness. I don't think that any other sans serif face can be used for straight composition, but I hope that the pages of the book that I plan to set in 'Metrolite' will be readable. If we are 'in for a spell of bad weather' you have done your share to make the 'spell' readable!"

METROTHIN

Every job should st art with a plan that gives the exact size of each type block. Have the layout ma n compute with car e the number of let ters in each piece of

Made in a full range of sizes from 6 to 36 point

METROLITE

Every job should s tart with a plan th at gives the exact size of each type b lock. Have the lay out man compute with care the num ber of letters in e

Made in a full range of sizes from 6 to 36 point

METROMEDIUM

Every job should sta rt with a plan that g ives the exact size o f each type block. H ave the layout man c ompute with care th e number of letters in each piece of copy

Made in a full range of sizes from 6 to 36 point

METROBLACK

Every job should s tart with a plan th at gives the exact s ize of each type bl ock. Have the lay out man compute with care the num ber of letters in ea

Made in a full range of sizes from 6 to 36 point

Уильям Двиггинс
Метро - Linotype
1930

METRO FAMILY

The Linotype Metro series, comprising Metrolite, Metroblack, Metrothin and Metromedium, are entirely original sans-serif faces that should not be confused with the various "gothics."

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Уильям Двиггинс
Метро 2
Linotype - 1930

METRO
AND
METRO
No. 2

"THE MOST READABLE OF THE SANS SERIFS"

Linotype's Metro series is an original sans serif face designed by W. A. Dwiggins, the eminent American illustrator and typographer, exclusively for Linotype. Metro No. 2 is distinguished from Metro by reason of substitute capital and lower case characters, yet each series may be converted into the other with minimum effort. Metro and Metro No. 2 are each available in a complete size range, from 6- to 36-point in Linotype matrices, with the A-P-L range of Metro No. 2 comprising 6- to 144-point. Each series is cut in four useful weights: Black, Medium, Lite and Thin. A companion Italic, in the Black, Medium and Lite weights, is a recent addition to the family in a range of two-letter sizes. Specimens, of all sizes and weights, are on following pages.

FUTURA

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

ЖУРНАЛЬНАЯ РУБЛЕНАЯ (ERBAR GROTESQUE)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

METRO

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

GILL SANS

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

GOTHAM

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

GEOMETRIA

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

CIRCE

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

Miraid (Adobe)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

The Sans (Lucas Groot)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

PT Sans

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

Officina (1990 - Erik Spiekermann)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0235678 9

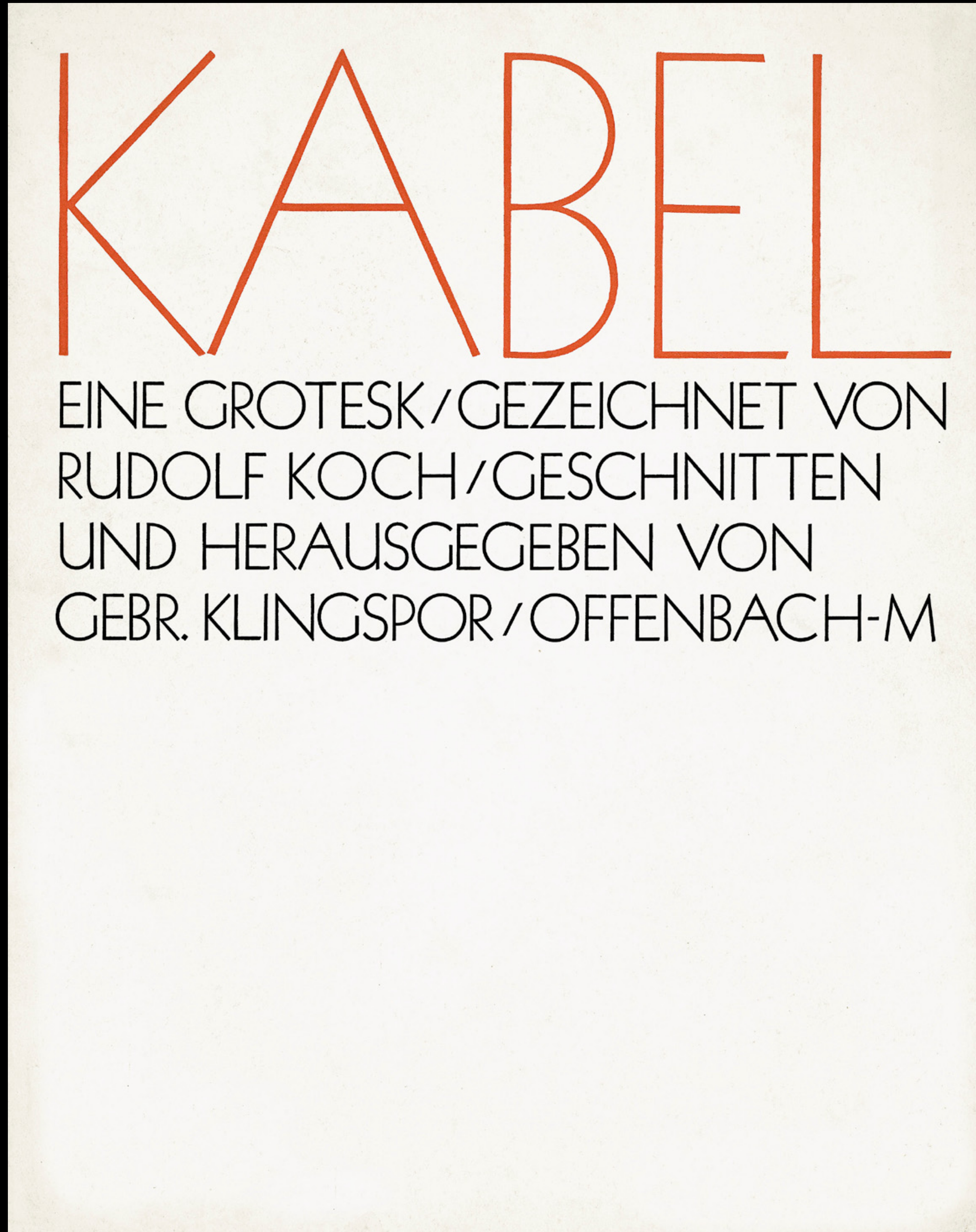
Officina serif (1990 - Erik Spiekermann)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0235678 9

Dax (1995 - Hans Reichel)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Кабель
Рудольф Кох
Gebr Klingspor
1928


KABEL

EINE GROTESK / GEZEICHNET VON
RUDOLF KOCH / GESCHNITTEN
UND HERAUSGEGEBEN VON
GEBR. KLINGSPOR / OFFENBACH-M

Кабель - Рудольф Кох - Gebr Klingspor - 1928

LEICHTE KABEL · GEBR. KLINGSPOR

21403
3 Cicero · 36 Punkte
28 a, 8 A
Satz etwa 14 Kilo

The firm, the enduring, the simple
and the modest are near to virtue
THAT IS THE QUESTION

21404
4 Cicero · 48 Punkte
22 a, 8 A
Satz etwa 20 Kilo

Modenschau im Kurhotel
DANZIGER MESSEN

21405
5 Cicero · 60 Punkte
16 a, 4 A
Satz etwa 23 Kilo

Rundfunk Hamburg
SPORT IM BILDE

ÄTZANSTALT · GALVANOPLASTIK

SCHRIFTGIESSEREI · OFFENBACH A · M

Reise nach Baden
ST. MÄRGEN

21406
6 Cicero · 72 Punkte
14 a, 4 A
Satz etwa 23 Kilo

Kunstwerke im
alten Museum
ROMANO

21407
7 Cicero · 84 Punkte
12 a, 4 A
Satz etwa 26 Kilo

FABRIK FÜR BUCHDRUCKEREIGERÄTE

Кабель - Рудольф Кох - Gebr Klingspor - 1928

Die Großbuchſtaben

der Antiqua-Schrift ſind die Grundformen ſowohl der lateiniſchen Kleinbuchſtaben, wie aller nordiſchen und deutſchen Schriftcharaktere. Sie entſtammen der Blütezeit des Römiſchen Reiches und ſtellen die einfachſten Formen der Schrift dar. Dieſe ſchlichten Zeichen beſtehen aus wenigen geometriſchen Formen:

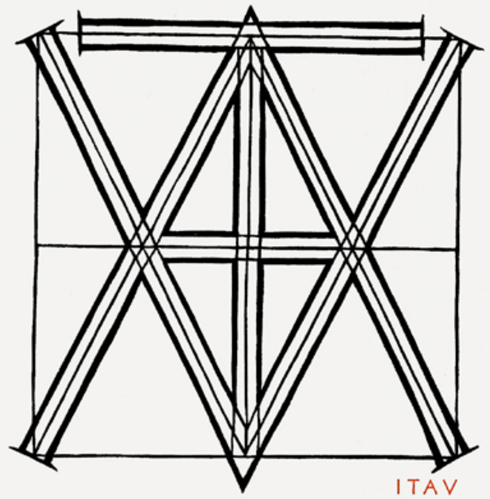
I O o

Aus der geraden Linie, die in verſchiedenen Lagen angewendet wird, aus dem großen und kleinen Kreis oder aus Teilen von ihnen ſetzen ſich alle Buchſtaben der Antiquaſchrift zuſammen.

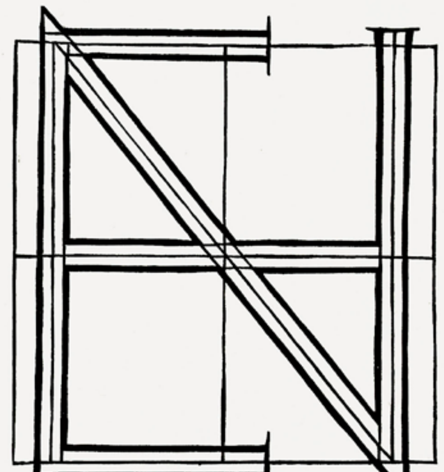
Wenn wir zuerſt die Formen bilden, die nur aus ſenkrechten und wagerechten Strichen beſtehen, ſo haben wir: ILTEFH. Dabei iſt zu bemerken, daß H wenig ſchmäler als hoch iſt, E F und L weſentlich ſchmäler als hoch ſind, und die Breite des T dazwiſchen liegt.

Legen wir die Gerade ſchräg, ſo erhalten wir eine Anzahl weiterer Formen: AKMNVWXYZ. Sie ergeben ihre natürliche Breite von ſelbſt. N iſt wieder ſo breit wie H, K ſtellt einen annähernd rechten Winkel dar, der an eine Senkrechte anſpringt, M zeigt in der Mitte ein V während die beiden äußeren Striche ſehr ſteil, faſt ſenkrecht abfallen.

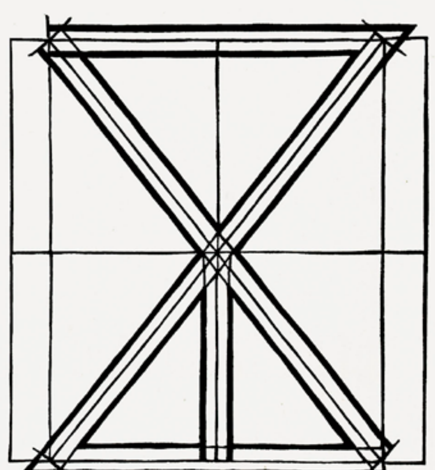
Die große Rundung ergibt das O; Q entſteht durch den kleinen Eckſtrich, C durch Abſchneiden eines Kreisviertels, G durch Heraufziehen einer Senkrechten von der unteren Ecke des C bis zur Mitte. D zeigt einen reichlichen Halbkreis. Der kleine Kreis ergibt B R P und S. R iſt im unteren Teil dem K gleich, bei P wird der Halbkreis etwas vergrößert. Die beiden noch fehlenden Formen J und U paſſen nicht mehr ganz in dieſe Ordnung; bei ihnen werden Kreisteile einer Zwiſchengröße verwendet. Beide Buchſtaben ſind in der älteſten Zeit noch nicht gebraucht worden, ſie entſtammen einem ſpäteren Zeitabſchnitt.



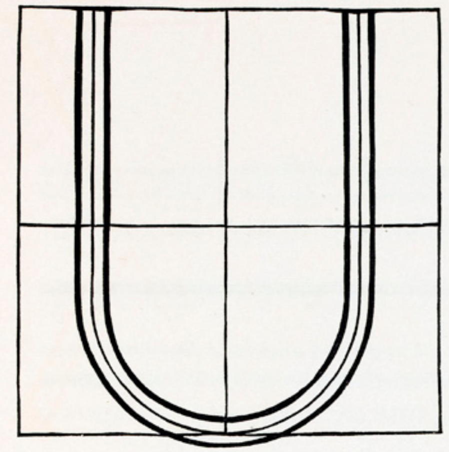
ITAV



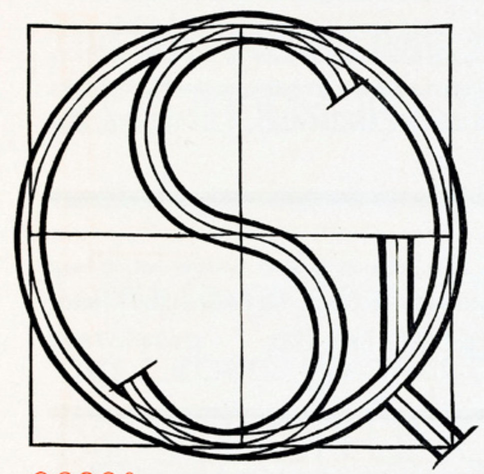
EFLNH



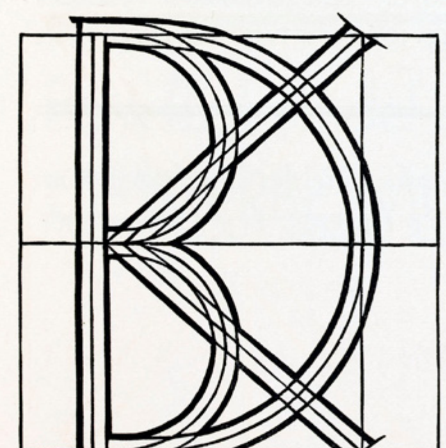
XYZ



JU



OCGQS

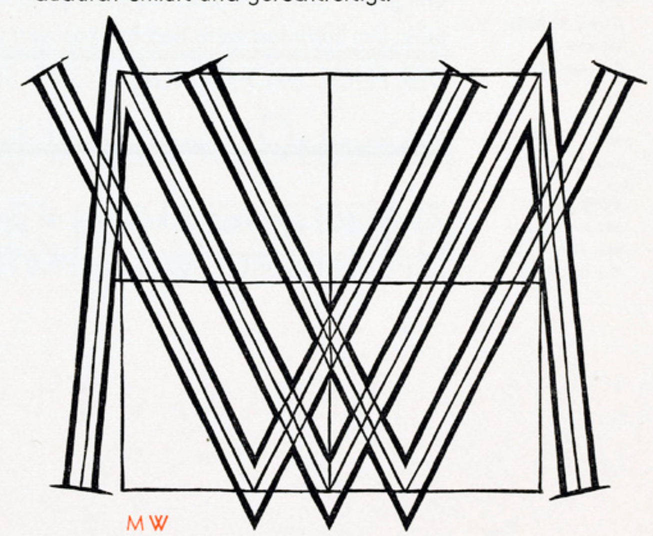


PBRKD

In der Aufeinanderfolge der Buchſtaben ergibt ſich aus dieſer Art des Aufbaues eine bemerkenswerte Verſchiedenheit der Buchſtabenbreiten. Schmale, breite und mittlere Formen wechſeln in unregelmäßiger Folge miteinander ab. Dieſer Wechſel gibt dem Leſer ein lebendiges, bewegtes Schriftbild, das anregend und erfriſchend wirkt. Zu allen Zeiten war für dieſes Spiel von Formen und Breiten Verſtändnis da. Nur im vergangenen Menſchenalter glaubten die Schriftzeichner an Stelle des Wechſels das Gleichmaß ſetzen zu müſſen.

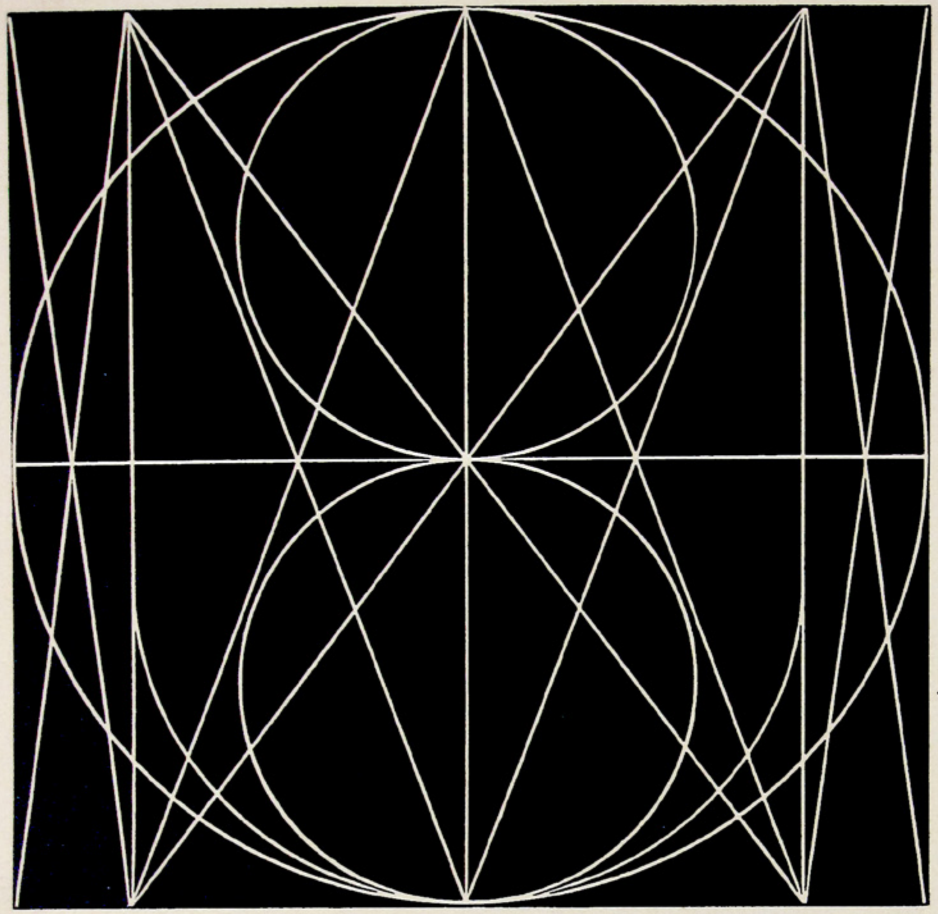
Faſt alle unſere bisher geſchaffenen Groteskſchriften zeigen dieſe unlebendige Faſſung der Buchſtaben, und daher die unſchöne, trockene Wirkung, die ſie für die meiſten Zwecke unſeres heutigen Lebens nicht mehr als geeignet erſcheinen laſſen. –

Die auf dieſen beiden Seiten gezeigten Aufbauzeichnungen ordnen die Buchſtaben in 7 Syſteme, die alle auf dem Grund des Quadrats errichtet ſind. Durch die Art der Einfügung iſt der Aufbau der Form verſtändlich gemacht, vor allem iſt die verſchiedene Breite der Buchſtaben dadurch erklärt und gerechtfertigt.



MW

Кабель
Рудольф Кох
Gebr Klingspor
1928



NORM-
Kabel

Der erste Schnitt unserer Kabel, die leichte Kabel, zeigt ein sehr zartes Bild, das seine Brauchbarkeit für die mannigfältigsten Aufgaben des Druckers erwiesen hat. Da der nächste Fettengrad, die grobe Kabel mehr als Auszeichnungsschrift wirkt, so stellte sich das Bedürfnis ein, eine zwischen den beiden liegende Fette zu haben. Diesen kräftigen Schnitt, der die Verhältnisse einer normalen Gebrauchsschrift zeigt, bringen wir in unserer »Normkabel« die als Ergänzung unserer anderen Kabelschriften sich für viele Zwecke unentbehrlich machen wird.

Gebr. Klingspor
Offenbach-Main

Кабель
Рудольф Кох
Gebr Klingspor
1928



Kabel

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

02356789

Radio - Richard Gans - 1930





Radio - Richard Gans - 1930

GROTESCA RADIO FINA

Núm. 2040 Cpo. 6 Mín. 2,2 kilos 210 a 30 A

El Monasterio de las Huelgas está situado a dos kilómetros de la ciudad y a la izquierda de la carretera de Valladolid. Fundado en el lugar que ocupaba un palacio, cedido para este objeto por D. Alfonso VIII. El exterior de la Iglesia participa en parte del estilo romántico ojival, haciendo un hermoso conjunto el pórtico, atrio, la muralla y, a la izquierda, la torre, que más

Regleteado con un punto

parece de una fortaleza. Se considera este templo como arte de transición del período románico al gótico primario, y por lo tanto, interesante para los arqueólogos e historiadores. El pórtico es modernísimo y da entrada a un atrio, denominado de Los Caballeros, por los sepulcros que contiene; son notables el adorno de la entreojiva, un rosetón y algunas columnitas con

Núm. 2041 Cpo. 8 Mín. 3,4 kilos 210 a 30 A

Sabemos que de antiguo hubo una ciudad en el mismo lugar que hoy ocupa Zaragoza, cuyo nombre era Salduba. César Augusto, cuando vino a la Península Ibérica para combatir a los cántabros, se hizo cargo de la ventajosa situación de Salduba y la erigió en

Regleteado con un punto

colonia militar, dándole su nombre y concediéndole derechos de inmunidad; más tarde fué erigida cabeza de Convento jurídico, del cual dependían 152 pueblos. César-Augusta adquirió una importancia muy grande, acuñó moneda y fué, según Pomponio Mela,

Núm. 2042 Cpo. 10 Mín. 4 kilos 180 a 24 A

Con pluma algún tanto cohibida intentamos hoy estudiar la prodigiosa imagen de Nuestra Señora de Aránzazu. Tal vez alguien pudiera censurar este trabajo como obra de destrucción

Regleteado con punto y medio

más que de edificación piadosa, porque hartos ejemplos nos da la hipercrítica moderna de su osadía y perspicacia para desbaratar como de su inhabilidad para suplantar desde luego

Núm. 2043 Cpo. 12 Mín. 4,2 kilos 124 a 18 A

Para ningún Palentino medianamente ilustrado y amante de las glorias de su patria, son desconocidas estas palabras: In Tarraconensi clarissimæ fuere Pallan-

Regleteado con punto y medio

tia et Numantia. Este elogio, mayor de toda ponderación, es prueba indudable de la indiscutible importancia de nuestra Ciudad aún antes de que Hispania se

Núm. 2044 Cpo. 14 Mín. 4,8 kilos 120 a 16 A

Monumentos Históricos de Granada y Segovia
Estudio de la Pintura por D. Federico Narcelain
1 2 3 4 5 6 7 8 9 0

Núm. 2045 Cpo. 16 Mín. 5,8 kilos 100 a 14 A

Asociación Obrera de las Artes del Libro
Guía Práctica del Compositor Tipográfico

Núm. 2046 Cpo. 20 Mín. 6,8 kilos 70 a 12 A

Ultimas novedades en Joyería fina
Sucesores de Wenceslao Roldán

Núm. 2047 Cpo. 24 Mín. 7,5 kilos 54 a 10 A

Excursión a Sierra de Gredos
Observatorio de la Argentina

Núm. 2048 Cpo. 28 Mín. 8,4 kilos 40 a 8 A

Motores y Dinamos Klast
Turistas Italianos en Berlín

Núm. 2049 Cpo. 36 Mín. 9,5 kilos 32 a 6 A

Ximenez & Umbert
Fiestas en Zaragoza

FUNDICIÓN TIPOGRÁFICA RICHARD GANS + MADRID - BARCELONA

En los Mínimos se incluyen solamente: A B E F G H K M N P R S V W de fantasía.

GROTESCA RADIO SEMI-NEGRA

Núm. 1975 Cpo. 6 Mín. 2,2 kilos 210 a 30 A (30 A)

Cuentas corrientes en Pesetas, Francos y Libras a la vista y a plazos, abonando interés, Cartas de Crédito, Giros, Ordenes de Bolsa, Emisión de Bonos, Cajas fuertes para alquilar, etc.

Núm. 1976 Cpo. 8 Mín. 3,4 kilos 210 a 30 A (30 A)

Los acuerdos del Comité y todas las órdenes que se transmita por la Dirección General de Agricultura y Minas, se limitarán a los suministros correspondientes

Núm. 1977 Cpo. 10 Mín. 4 kilos 180 a 24 A (24 A)

Las Fábricas Alemanas han obtenido el año anterior un pedido considerable de toneladas de carriles destinados a las Indias holandesas

Núm. 1978 Cpo. 12 Mín. 4,2 kilos 124 a 18 A (18 A)

Diploma de Honor y Medalla de Oro
Exposición de Cerámica en Santander

Núm. 1979 Cpo. 14 Mín. 4,8 kilos 120 a 16 A (16 A)

Nuevo Diccionario Enciclopédico
Orquesta Filarmónica de Marsella

Núm. 1980 Cpo. 16 Mín. 5,8 kilos 100 a 14 A (14 A)

Cuadros del Greco y Rubens
Leyendas de Don José Zorrilla

Núm. 1981 Cpo. 20 Mín. 6,8 kilos 70 a 12 A (12 A)

Almacenes San Mateo
Unión de Trabajadores

Núm. 1982 Cpo. 24 Mín. 7,5 kilos 54 a 10 A (10 A)

23 Vercingétorix 86
Historia de Nápoles

Núm. 1983 Cpo. 28 Mín. 8,4 kilos 40 a 8 A (8 A)

Industria Textil de Alcoy
Presidente del Congreso

Núm. 1984 Cpo. 36 Mín. 9,5 kilos 32 a 6 A (6 A)

48 Wáshington 59

Núm. 1985 Cpo. 48 Mín. 13 kilos 20 a 4 A (4 A)

Hotel Nacional

Núm. 1986 Cpo. 60 Mín. 15,7 kilos 16 a 4 A (4 A)

Marquesina

Núm. 1987 Cpo. 72 Mín. 17 kilos 12 a 4 A (4 A)

Kukuxclan

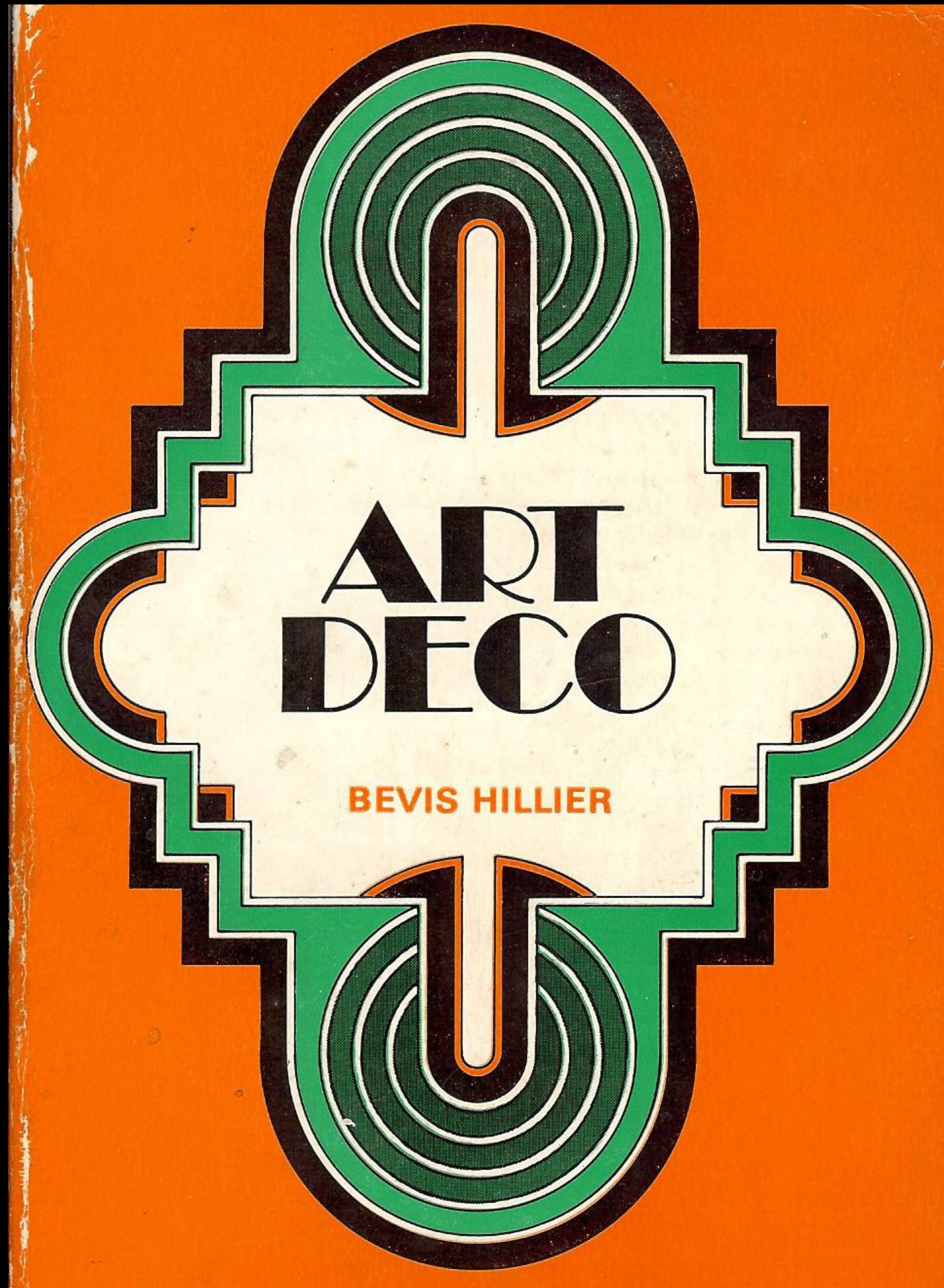
Núm. 1988 Cpo. 84 Mín. 22,5 kilos 10 a 4 A (4 A)

Reclamos

FUNDICIÓN TIPOGRÁFICA RICHARD GANS + MADRID - BARCELONA

En los Mínimos se incluyen: A B E F G H K M N P R S V W, corrientes.

1968
шрифт - Broadway
Morris Fuller Benton
1927



A

8142n HOLLYWOOD WESTERN

4971n "MY LITTLE CHICKADEE"

8142n Mae West and W.C. Fields

1072n SEND TWO BOX TOPS TO:

8109n JACK ARMSTRONG

1072n "The All American Boy"

FLAT FOOT
8165n FLOOGY WITH
A FLOY FLOY

PHOTO LETTERING INC 216 E45ST NYC 10017 212-MU2-2346

4700n DYNAMIC DECOTYPES of the Seventies

4699n DECOTYPES of the Seventies

3941n DECOTYPES of the Seventies

1384n THE DYNAMIC SEVENTIES

4599n THE DYNAMIC SEVENTIES

8161n THE DYNAMIC SEVENTIES

4701n DYNAMIC DECOTYPES of the Seventies

4702n DECOTYPES of the Seventies

4697n THE DYNAMIC SEVENTIES

Border D-13

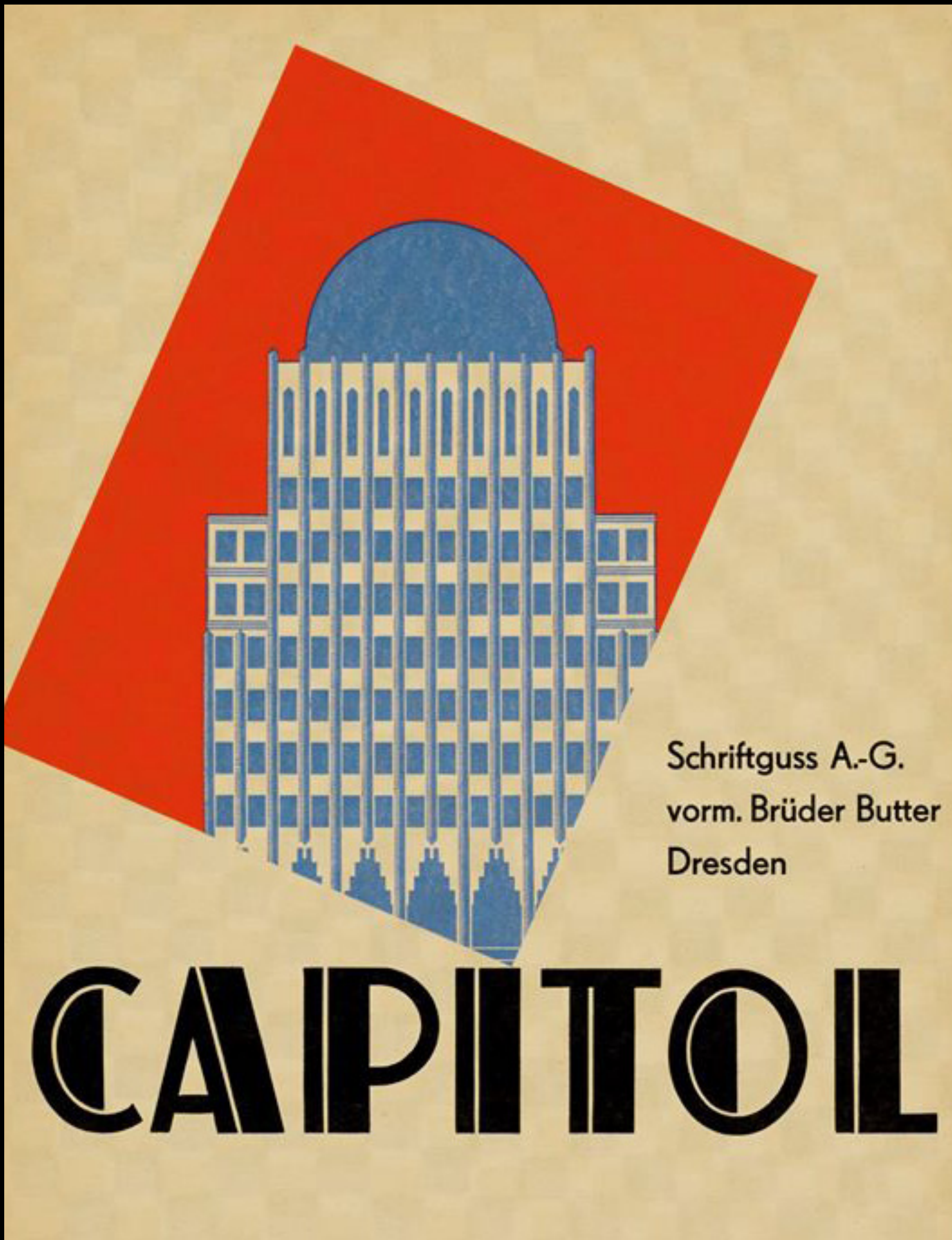
8173n Decotypes of the 70's

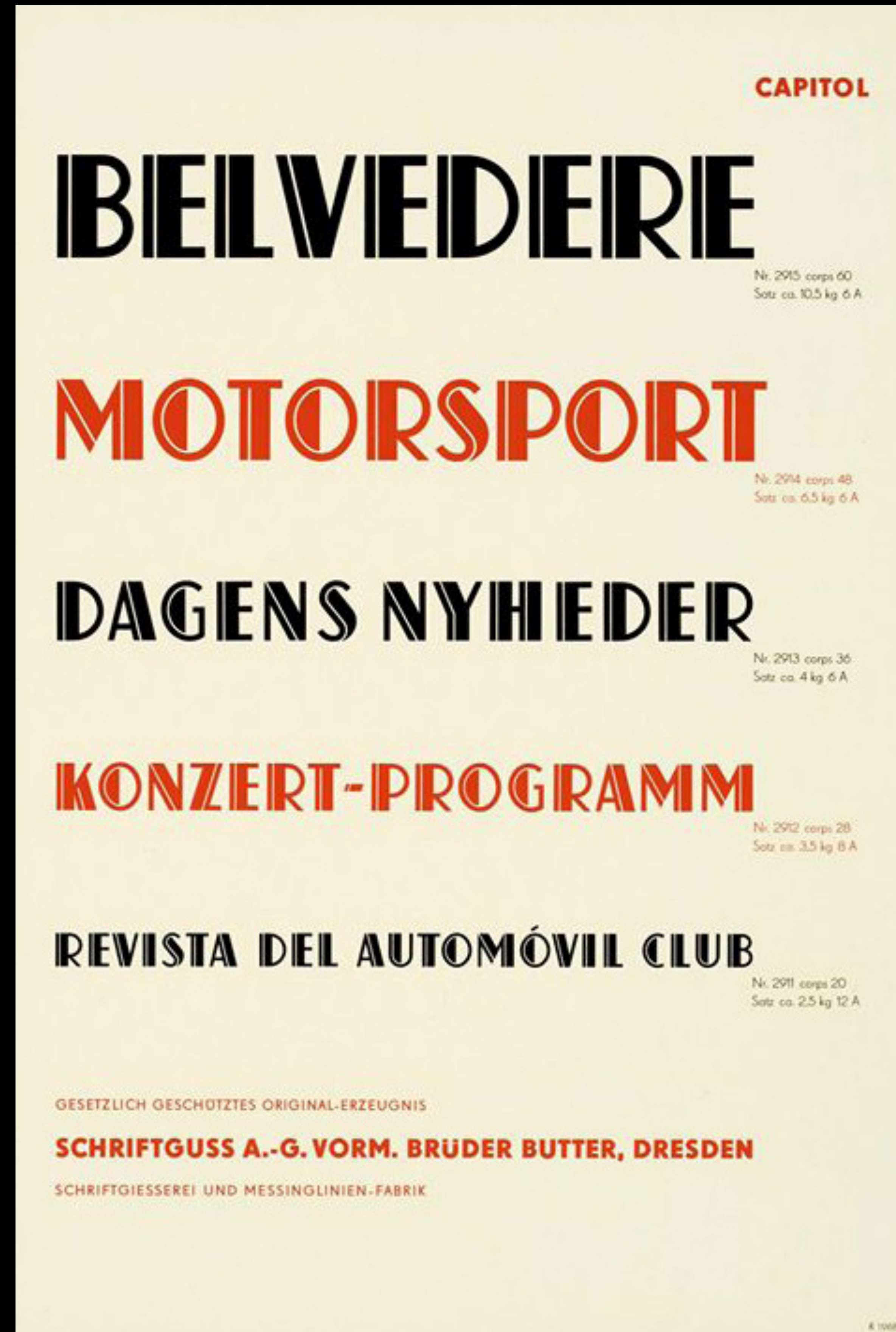
8138n DECOTYPES of the 70's

4669n DECOTYPES of the 70's

First in the photo-lettering Bauhaus revival—First in Decotypes.

Schriftguss AG Bruder Butter - Dresden - 1931





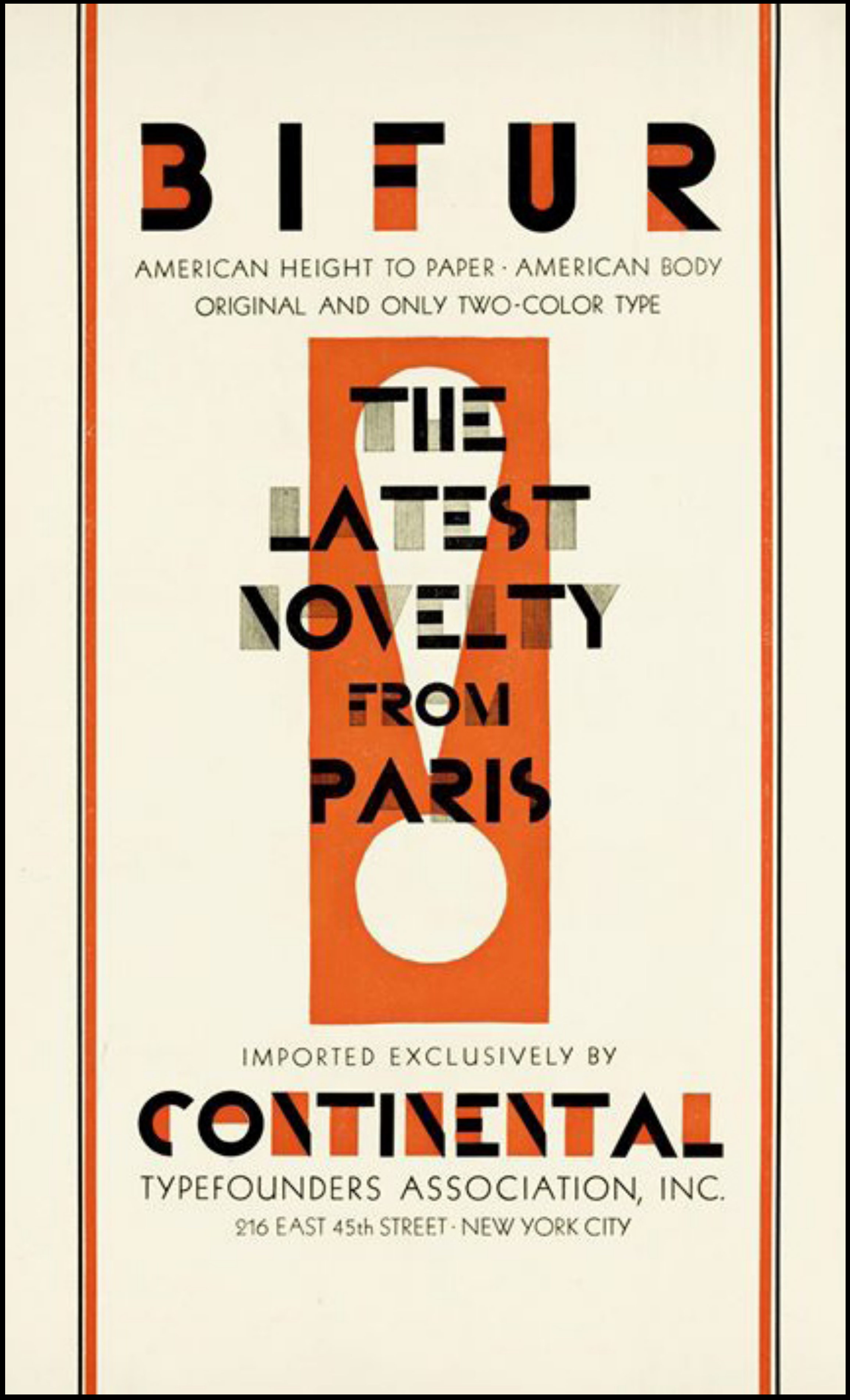
THE GREAT GATSBY

Figuras Geométricas - Fundición Tipografica Iranzo -Barcelona -1942



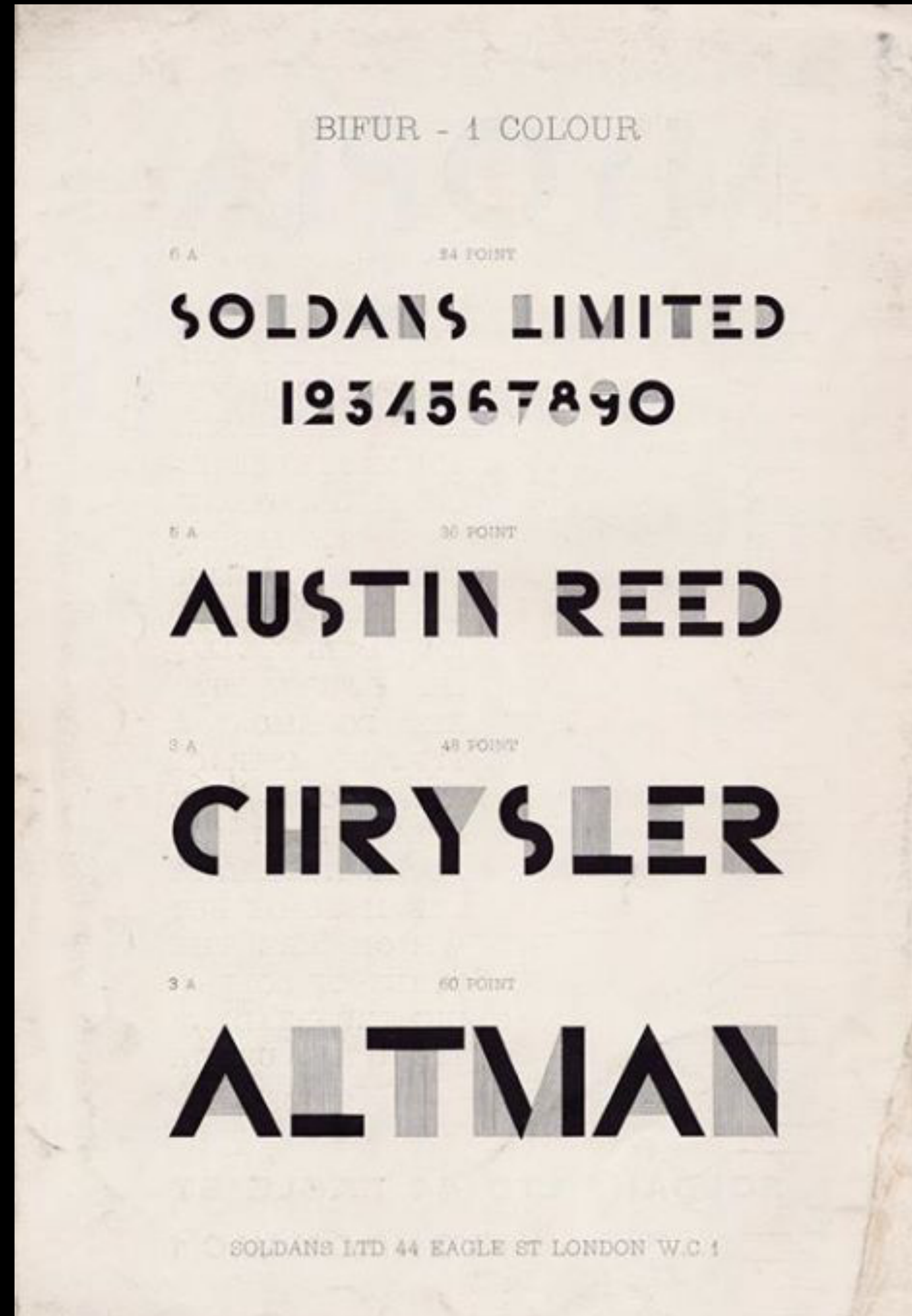


Bifur
Cassandre - 1930



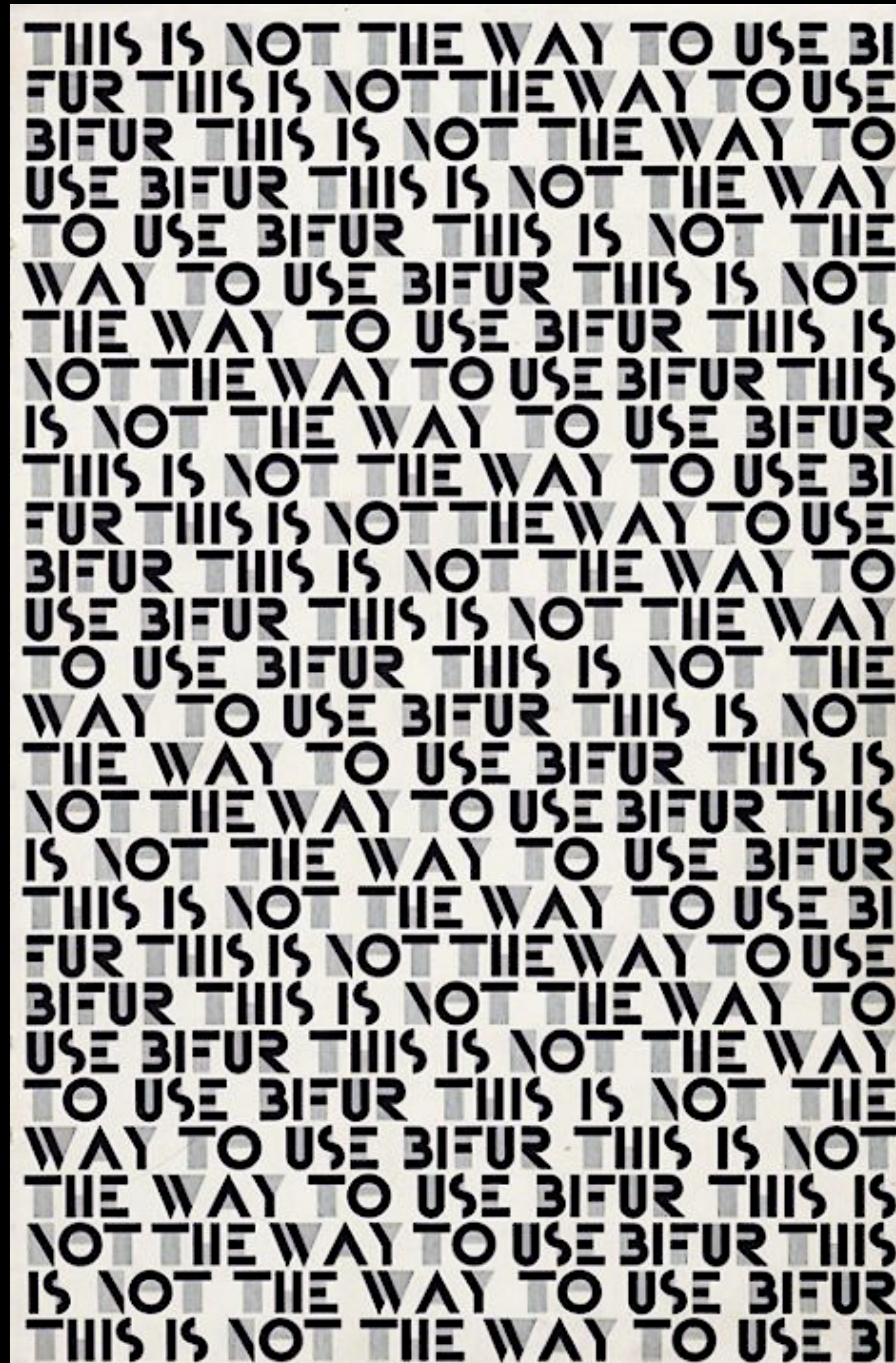
Bifur - Cassandre - 1930



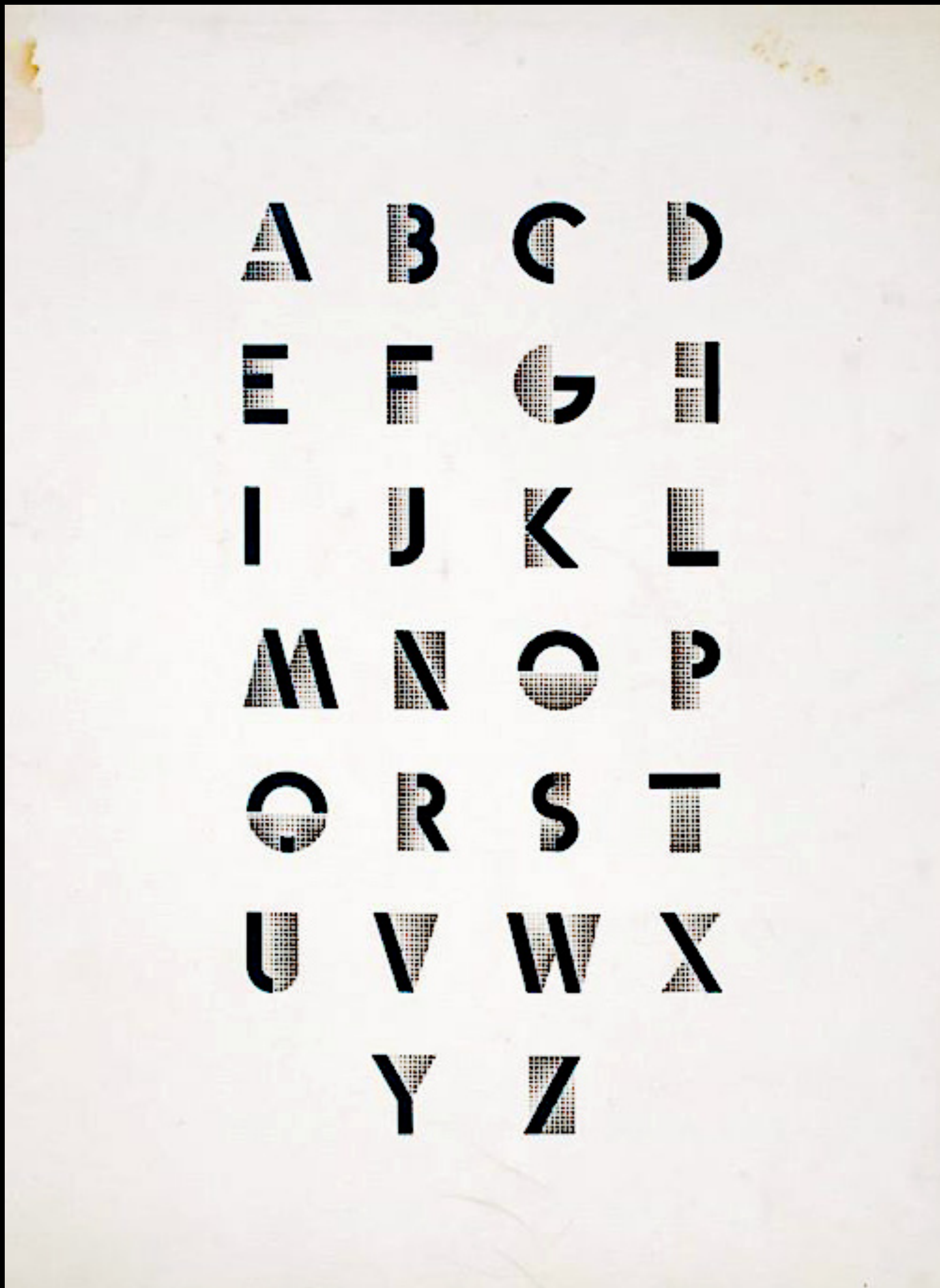


Bifur

Cassandre - 1930



Néo Bifur - Jacno - 1932



автор неизвестен - 1930-е



Элегант Гротеск
StempelAG
1929

ELEGANT GROTESK

NACH ZEICHNUNGEN VON HANS MÖHRING

Für die Formgebung dieser Schrift war der Gedanke richtunggebend, eine Grotesk in einfacher, aber edler Linienführung, in klar und schön wirkenden Verhältnissen darzustellen. Bei aller Begrenztheit der Abwandlungsmöglichkeit des Grotesk-Charakters ist in der Elegant-Grotesk durch wirklich folgerichtige Durchführung des ihr zu Grunde liegenden Gestaltungsprinzips die den Zeitforderungen entsprechende, wahrhaft moderne und edle Grotesk entstanden

D·STEMPEL·AG

SCHRIFTGIESSEREI UND MESSINGLINIENFABRIK
FRANKFURT-MAIN · LEIPZIG · WIEN · BUDAPEST · BASEL

Элегант Гротеск - StempelAG - 1929

MAGERE ELEGANT-GROTESK

Nr. 63513, Tertia, 16 Punkte
Satz etwa 8 kg, 24 A 78 a

Zu lange Kessel allerdings wirken unschön, und sie deuten auf eine unwirtschaftliche Ausnutzung der Rauchgase hin. Die Rauchkammer muß bis

WERKBUNDAUSSTELLUNG KÖLN AM RHEIN

Nr. 63514, Text, 20 Punkte
Satz etwa 10 kg, 20 A 66 a

Die Raumbegrenzung hat gar nichts von Selbstwert, alles untersteht dem Fluß der vom Hohlraum gebildeten Werte, die nur

GEDANKEN ÜBER INDUSTRIE-BAUTEN

Nr. 63515, 2 Cicero, 24 Punkte
Satz etwa 11 kg, 16 A 52 a

Vorbedingung des konsequenten Blockaufbaues in den Siedlungen war die Beseitigung der einzelnen

ORGANISATION DES BETRIEBES

Nr. 63516, Doppelmittel, 28 Punkte
Satz etwa 12 kg, 12 A 42 a

Alte Kunstwerke aus China
Serienfabrikation in Bronze
Völkerbundspalast in Genf

MODERNE EINRICHTUNG

SCHRIFTGIESSEREI D. STEMPEL AKTIEN-GESELLSCHAFT

HALBFETTE ELEGANT-GROTESK

Nr. 63530, 3 Cicero, 36 Punkte
Satz etwa 14 kg, 8 A 24 a

Das technische Blatt
RUNDFUNKSENDER

Nr. 63531, 4 Cicero, 48 Punkte
Satz etwa 18 kg, 6 A 16 a

Großkraftwerk
TELEGRAPHIST

Nr. 63532, 5 Cicero, 60 Punkte
Satz etwa 22 kg, 6 A 16 a

Brückenbau
ERFINDUNG

Nr. 63533, 6 Cicero, 72 Punkte
Satz etwa 26 kg, 4 A 12 a

Mechanik
KONZERN

SCHRIFTGIESSEREI D. STEMPEL AKT-GES

Современный
Гротеск
StempelAG
1930



Современный Гротеск - StempelAG - 1930



LEICHTE NEUZEIT-GROTESK

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als zu der Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschl

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat nie höher gestanden als zur Zeit der Erfindung des Buchdrucks. WAS GUTENBERG UND SEINE GENOSSEN IM ENG

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als zu der Zeit der Erfindung des Buchdrucks. WAS GUTENBE

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als zu der Zeit DER ERFINDUNG DES BUCHDRUCKS. WAS

Neuzeitliche Glas- und Porzellanmalerei

Kleines Handbuch für Fotoamateure

Techniques in masking for offset

Physikalische Lehrformen

Blumen der Bergwelt

Gare de Orléans

Bundesländer

Tanzabend

NAUHEIM

HALBFETTE NEUZEIT-GROTESK

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals so hoch gestanden als zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß an die Tradition der gotischen Hand- SCHRIFTEN GESCHNITTEN, GEGOSSEN, GESETZT UND GEDRUCKT

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß an die sichere TRADITION DER GOTISCHEN HANDSCHRIFTEN GESCHN

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat nie höher gestanden als zur Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine Genossen im engen Anschluß AN DIE SICHERE TRADITION DER GOTISCHEN HAN

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als zu der Zeit der Erfindung des Buchdrucks. Was Gutenberg und seine GENOSSEN IM ENGEN ANSCHLUSS AN DIESE

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat nie höher gestanden als zu der Zeit der ERFINDUNG DES BUCHDRUCKS. GUTENBE

Die ideale Harmonie von Form und Farbe

Kein Erlebnis verlieren - fotografieren

Information de première main

Entfesselte Atomenergie

Ferienheim in Davos

Technical School

Schwarzwald

Klavierbau

BADEKUR

MAGERE NEUZEIT-GROTESK

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals HÖHER GESTANDEN ALS ZUR ZEIT DER ERFINDUNG DES DRUCK

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat nie HÖHER GESTANDEN ALS ZU DER ZEIT DER ERFINDUNG DE

Die Kunst, ein Buch als Ganzes schön zu gestalten, HAT NIE HÖHER GESTANDEN ALS ZU DER ZEIT DER

Die Kunst, ein Buch als Ganzes schön zu gestal- TEN, HAT NIE HÖHER GESTANDEN ALS ZU DEM

Die Kunst, ein Buch als Ganzes schön zu ge- STALTEN, HAT NIE HÖHER GESTANDEN AN

Die europäischen Kultur-Gemeinden

Typographie des 20. Jahrhunderts

Circumnavigation of the earth

Examen de fin d'études

Reise in ferne Länder

Hotel Stadt Bonn

Rue de Nobel

Production

Industrie

Kohlen

FETTE NEUZEIT-GROTESK

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat niemals höher gestanden als zur Zeit der Erfindung des Buchdrucks. Was GUTENBERG UND SEINE GENOSSEN IM ENGEN ANSCHLUSS

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat nie höher gestanden als zur Zeit der Erfindung des Buchdrucks. WAS GUTENBERG UND SEINE GENOSSEN IM ANSCHLUSS

Die Kunst, ein Buch als Ganzes schön zu gestalten, hat nie höher gestanden als zur Zeit der Erfindung des BUCHDRUCKS. GUTENBERG UND DIE GENOSSEN

Die Kunst ein Buch als Ganzes schön zu gestal- TEN, HAT NIE HÖHER GESTANDEN ALS ZUR ZEIT

Die Kunst, ein Buch schön zu gestalten, hat NIE HÖHER GESTANDEN ALS ZU DER ZEIT

J. S. Bach, der Thomaskantor zu Leipzig

Die Goldschmiedekunst in Belgien

Indicateur de temps de pose

Pelztierschau in Hanau

Circulation du sang

Form und Farbe

Südbahnhof

Brunswick

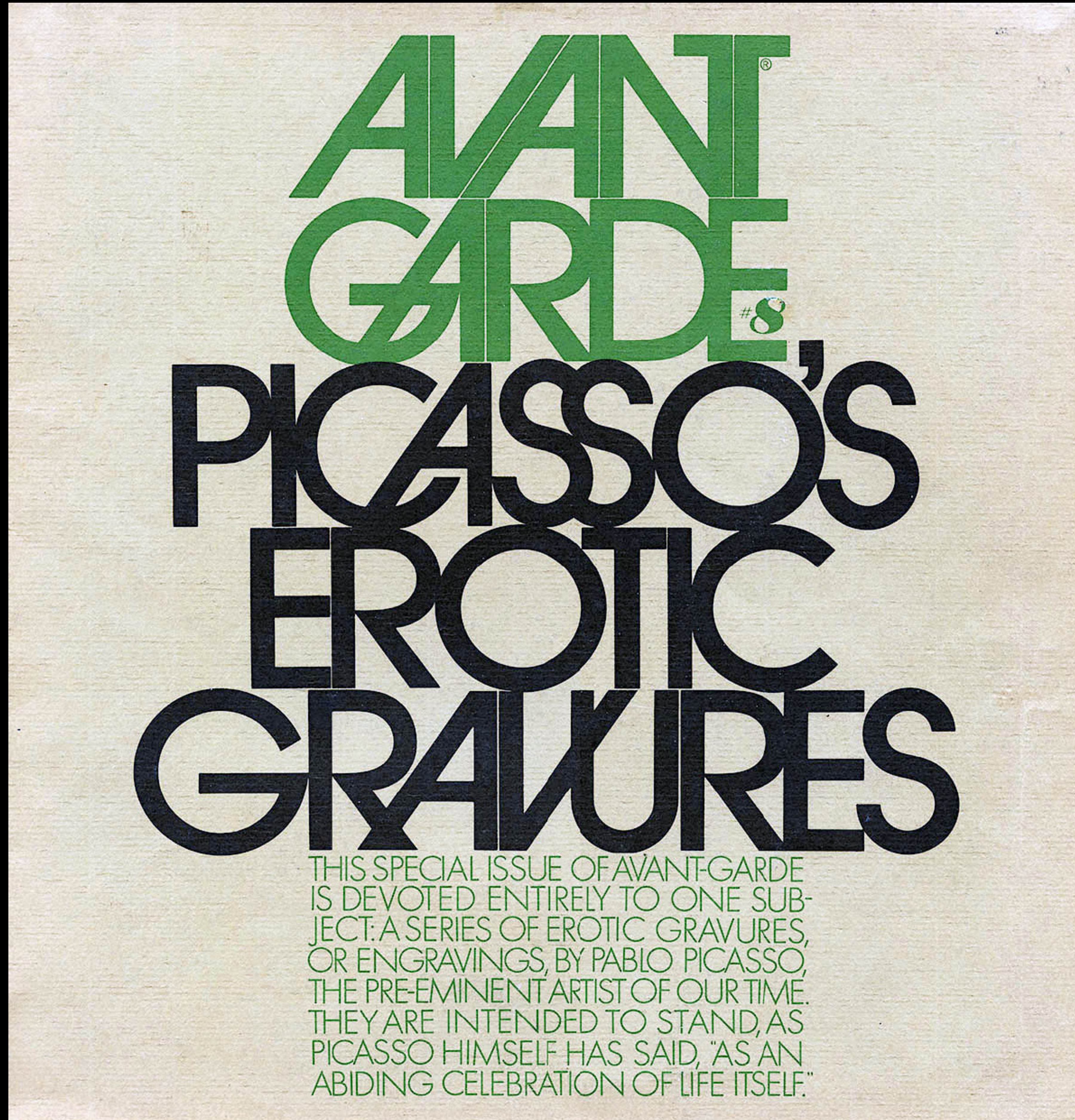
Histoire

Davos

Авангард
Ральф Гинзбург,
Герб Любалин
1969
на обложке
Seascape #17
Том Вессельман

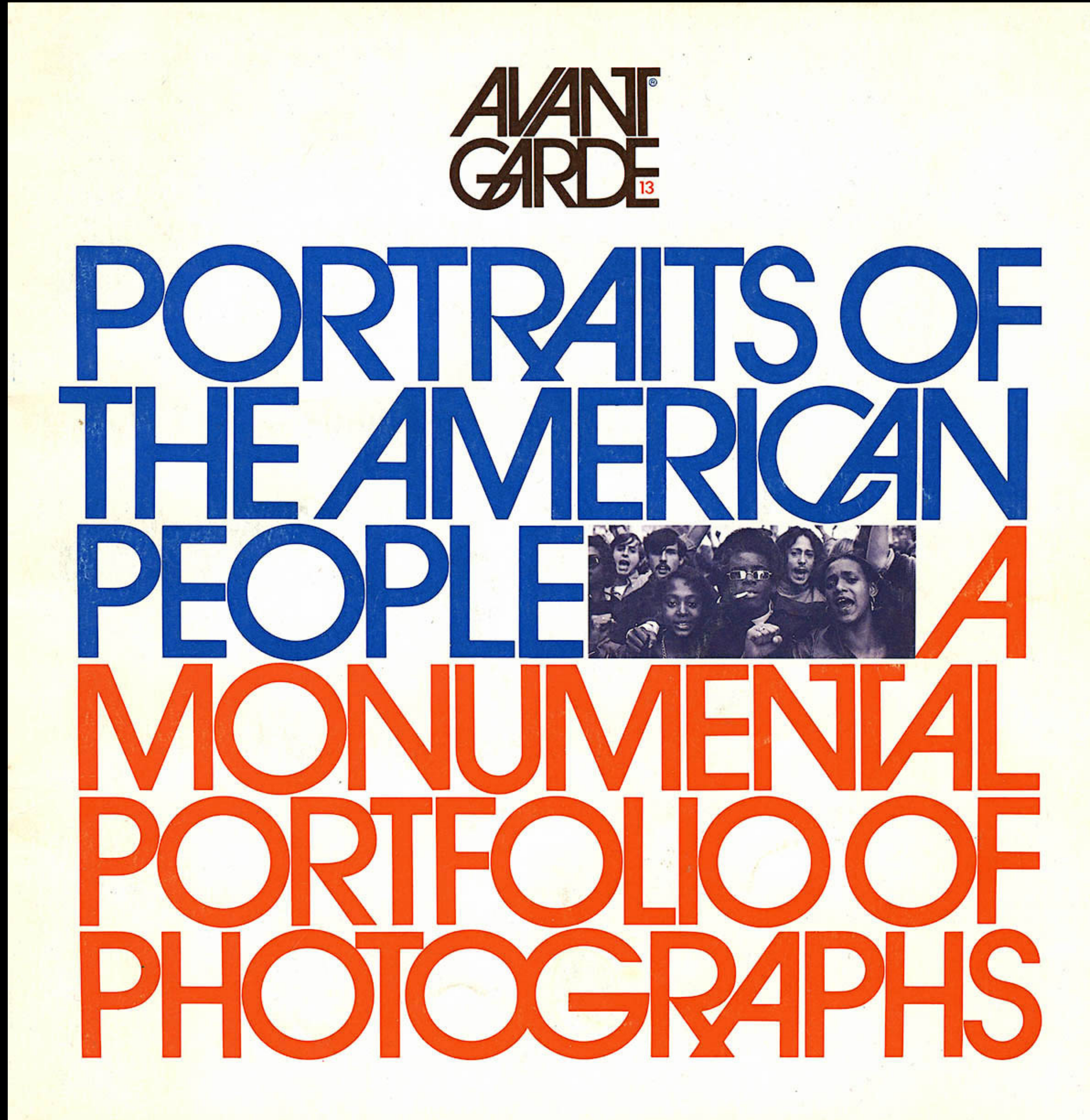


Авангард
Ральф Гинзбург,
Герб Любалин
1970

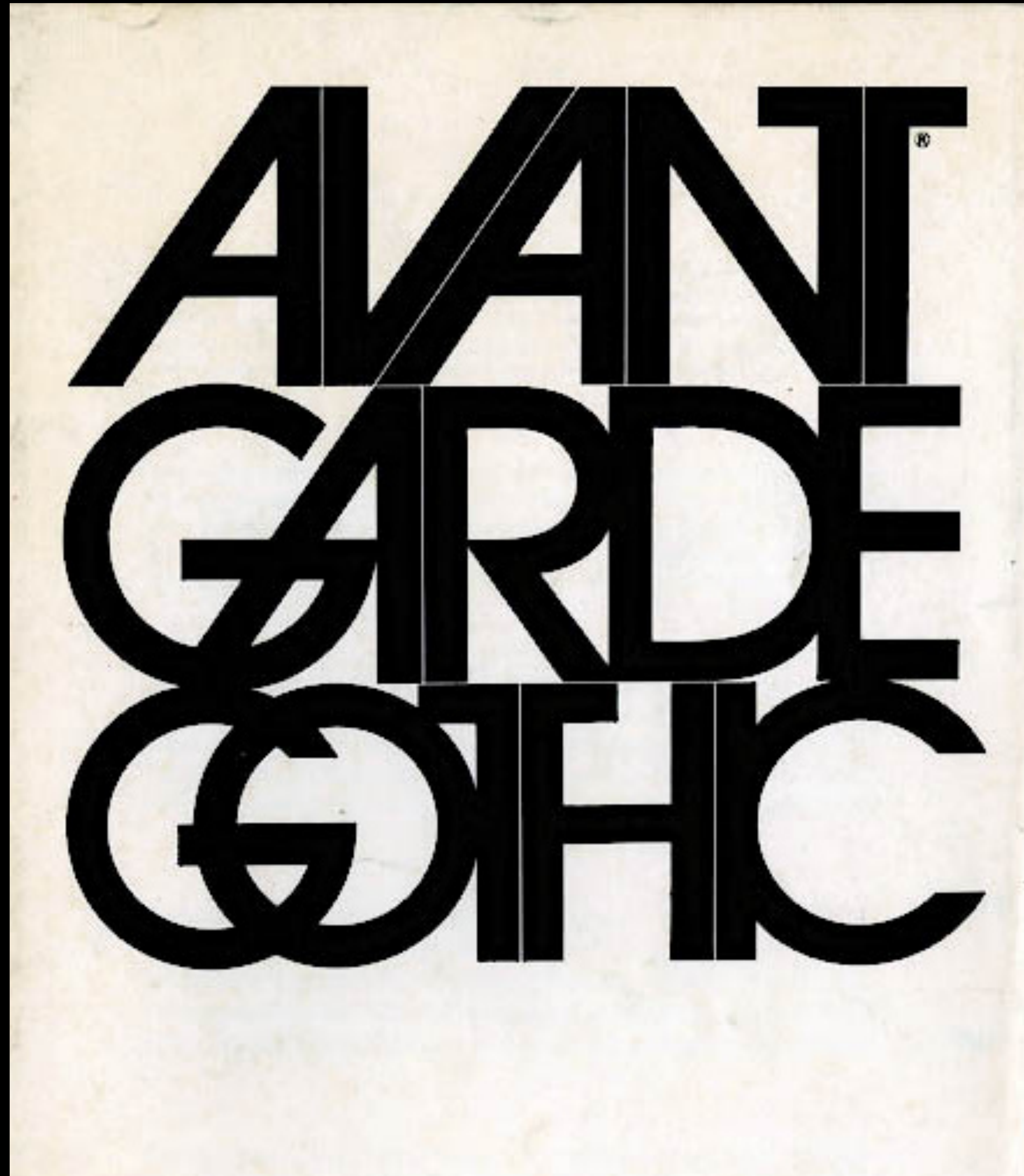

AVANT GARDE® #8
PICASSO'S
EROTIC
GRAVURES

THIS SPECIAL ISSUE OF AVANT-GARDE IS DEVOTED ENTIRELY TO ONE SUBJECT: A SERIES OF EROTIC GRAVURES, OR ENGRAVINGS, BY PABLO PICASSO, THE PRE-EMINENT ARTIST OF OUR TIME. THEY ARE INTENDED TO STAND, AS PICASSO HIMSELF HAS SAID, "AS AN ABIDING CELEBRATION OF LIFE ITSELF."

Авангард
Герб Любалин
1971



Авангард Готик
Герб Любалин
Том Карнезе
1971



ITC Avannt Garde Gohtic

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

02356789

c e t v w y A A CA C EA FA FR GA HT KA LA LA L M M NT PR RA SS ST ST TH UT V V W W

A9 B2 C6 D7 C8 D8 A1 B1 C1 D1 A2 C2 D2 A3 B3 C3 B9 D3 A4 B4 C4 D4 A5 B5 A6 D5 C5 B6 D6 A7 B7 A8 C9

X-LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

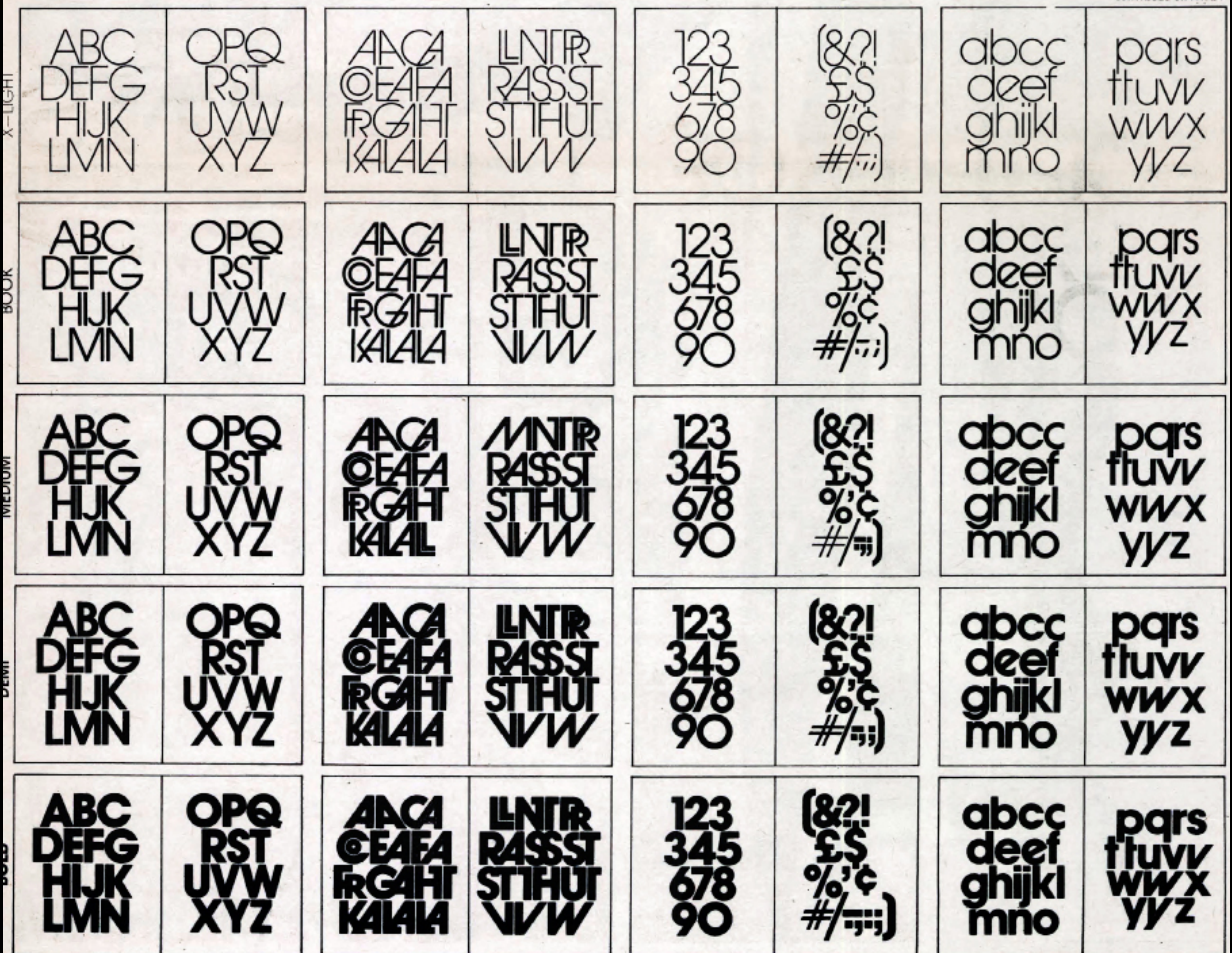
AACACEAFAFRGAHTKALALALMNTPRRASSSSTSTTHEUTVVW

abccdeefghijklmnopqrsttuvvwwxyyz

12334567890 (&.,:;!?'""-$¢%/)

U&lc
№ 1
1974

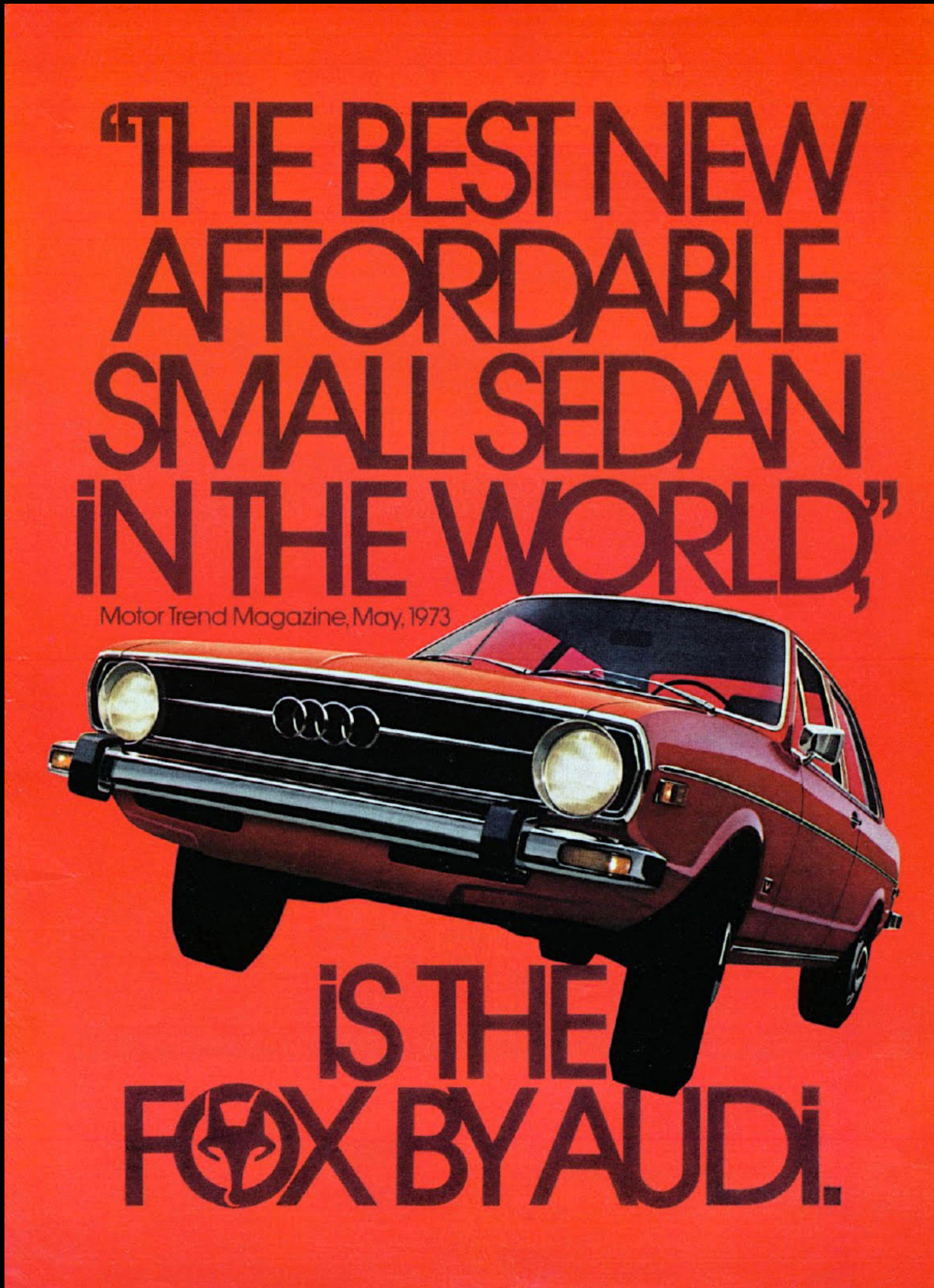
CONTINUED ON PAGE 7



реклама Ауди Фокс - Хельмут Крон - 1973



реклама Ауди Фокс - Хельмут Крон - 1973





Memphis-D Stempel AG -1930

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Die wichtige Ergänzung unserer erfolgreichen Memphis-Schriften

klar stark modern in der Haltung, gut in der Formung der einzelnen Buchstaben und geschlossen im Wortbild!

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Zarte Memphis, 6 bis 48 Punkt

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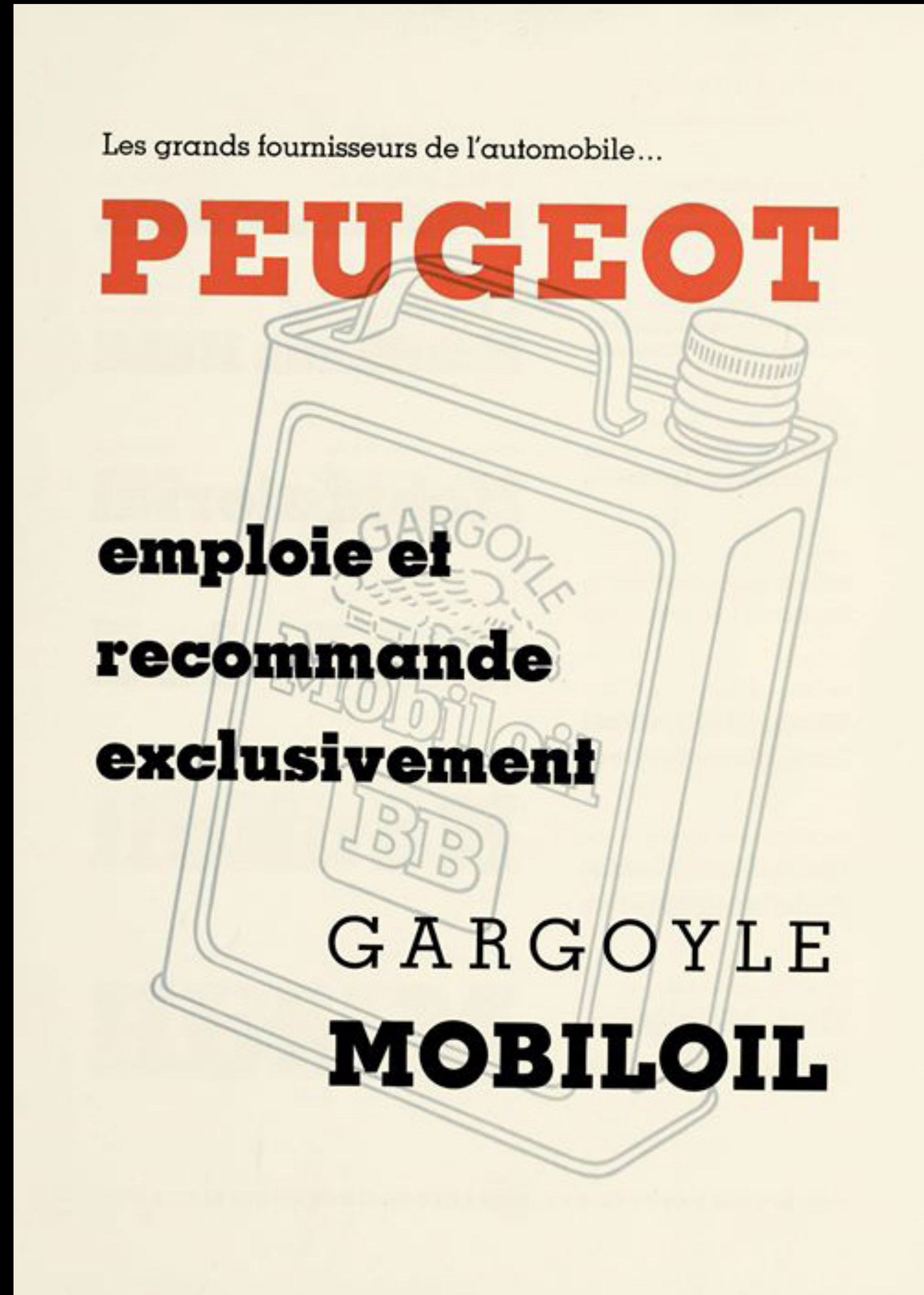
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D. Stempel AG, Frankfurt a. Main

Memphis-D Stempel AG -1930





Intertype Cairo - 1933

INTERTYPE

CAIRO

A MODISH FACE FOR MODERN PRINTING AND ADVERTISING

▪ CAIRO interprets the newest thought in present-day typography. Many of the most progressive advertisers have already used types similar to Cairo. Printers everywhere will be pleased to know that Cairo is now available on Wide Tooth Matrices, making possible truly economical composition.

▪ CAIRO is not a "one-job" type. It adds a fresh touch to booklets, folders and business stationery as well as to newspaper and magazine advertisements. Its freedom from delicate serifs makes it especially useful for clear printing on any kind of paper.

▪ CAIRO is made in nine sizes and two weights: Light and Bold. From 6 to 14 point it is made on two-letter matrices—Light and Bold on one matrix. Sizes from 18 to 36 point are made on one-letter matrices.

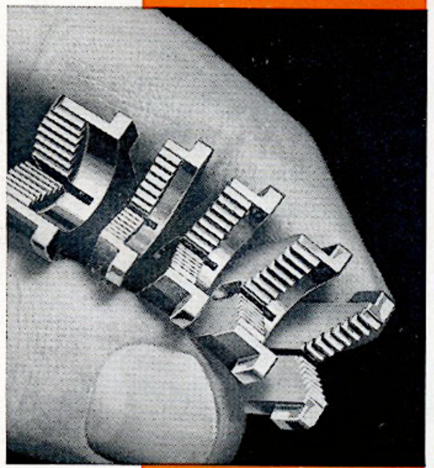
▪ There are several type faces on the market that are similar to Cairo, but CAIRO IS THE ONLY MODERN EGYPTIAN STYLE TYPE THAT IS MADE ON INTERTYPE WIDE TOOTH MATRICES. These modern wide tooth matrices Save Replacements, Reduce Machine Stops, and Run in Other Line Composing Machines.

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INTERTYPE WIDE TOOTH MATRICES ARE ECONOMICALLY DIFFERENT

They have won their way into composing rooms all around the world because of the way they are made.



These modern matrices save replacements, reduce machine stops, and also run in other line composing machines. • About 60 per cent of the characters running in a 90-channel magazine have only three (or less) teeth. And this 60 per cent receives about 85 per cent of the wear on a font of matrices. • The teeth of most of the Intertype matrices that run in a 90-channel magazine extend the full width of the matrix, giving each matrix maximum wearing surface at a point of great wear. • On the larger Intertype matrices that are used for display and headlines the teeth are more than half the thickness of the matrix. These teeth are wide enough to carry the heavy matrices without tilting. This increases the uninterrupted operation of the machine—saving time when time is most vital. • Intertype Wide Tooth Matrices carry the famous type faces which are now so much in demand—Cairo, Vogue, Garamond, Bodoni, Medieval, Goudy, Kenntonian, Baskerville, Ideal News and many others. • Insist on Intertype Wide Tooth Matrices. They make a profitable difference in your composing room.

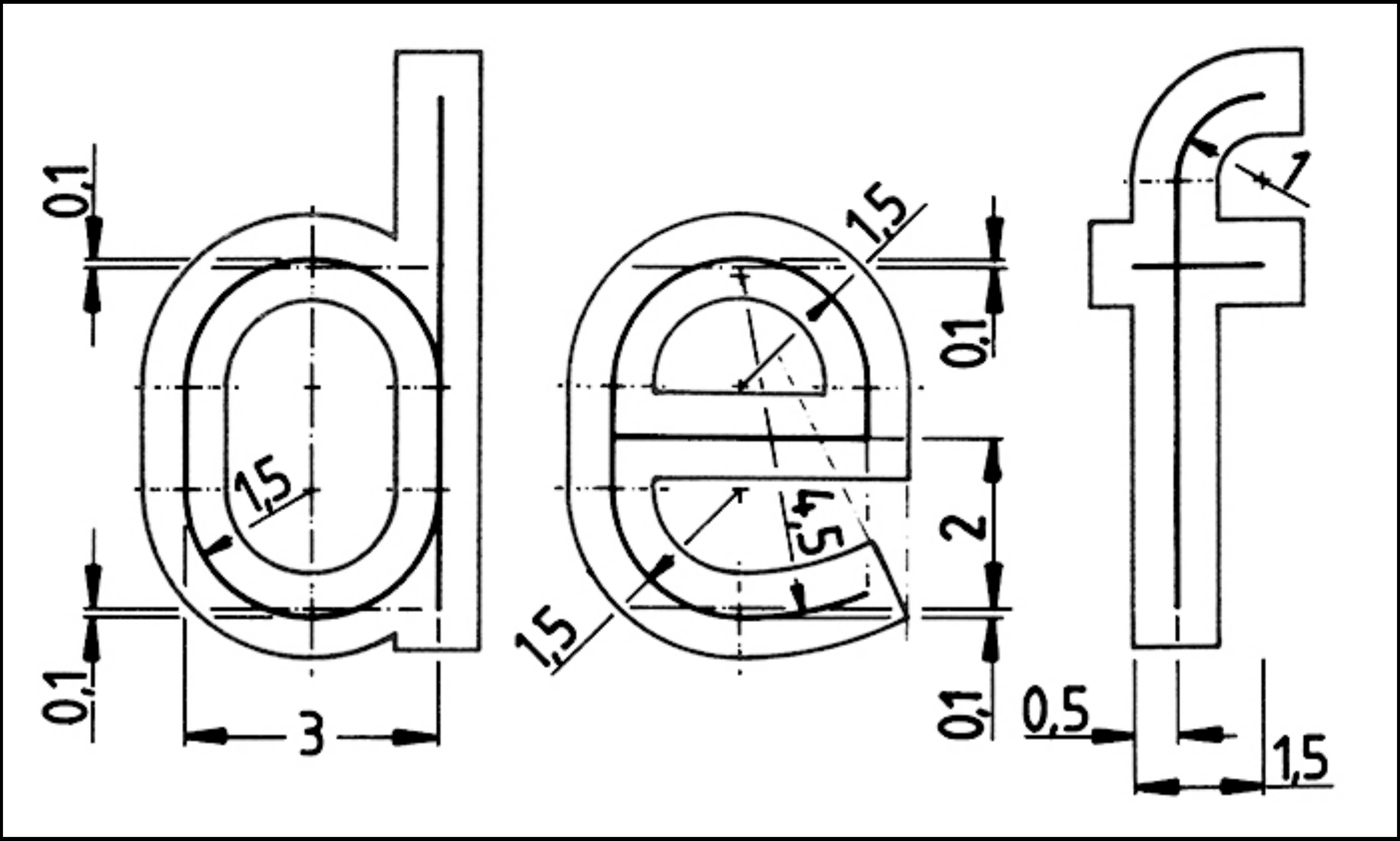
Beatstrim Geometric Slabserif 712
в оригинале Rockwell (1934 - Frank H. Pierpont)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

DIN 1451 (узкий) - 1927



DIN 1451 - 1927



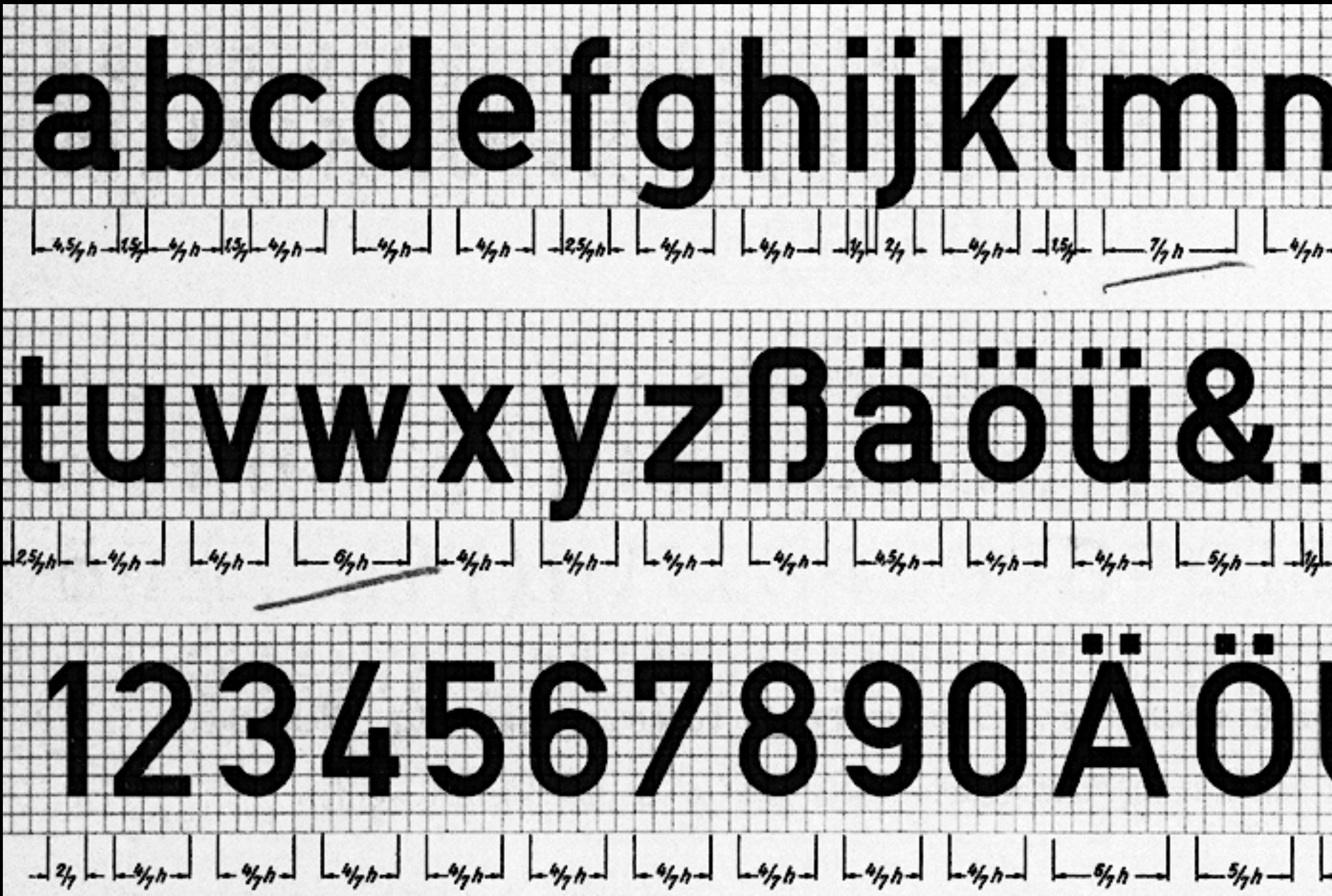
DIN 1451

A B C D E F G H I J K L M N O P R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 2 3 5 6 7 8 9

DIN 1451 - 1927



шрифт Прусских железнодорожных линий - 1905



Bank Gothic (Morris Fuller Benton - 1930)

ABCDEFGHIJKLMNOPRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789

City (Georg Trump - 1930)

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

Palmer & Rey, San Francisco – 1884

10A, $2.10. 24a, $2.40. 18 Point Geometric. Complete Font, $4.50

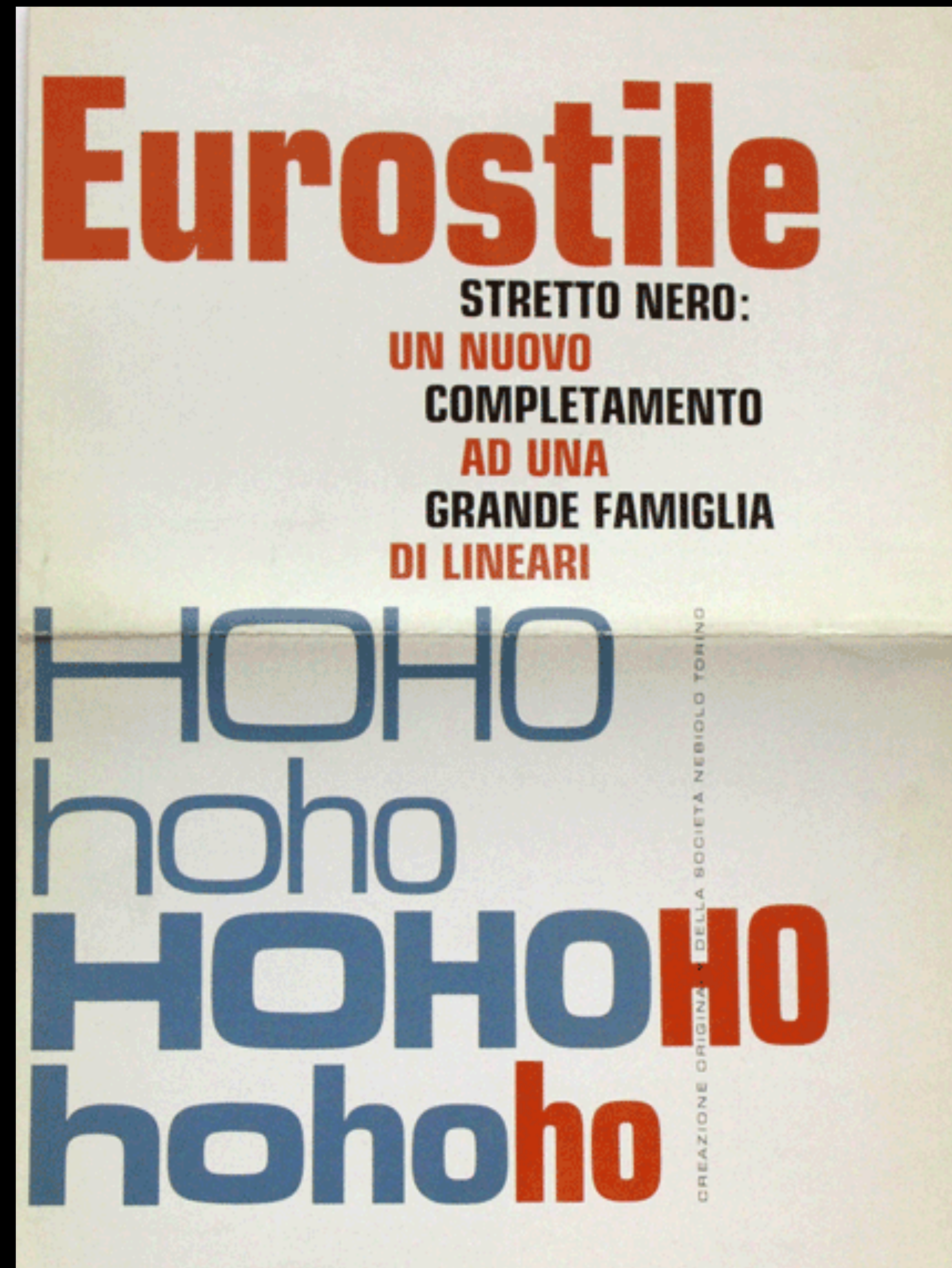
MENDELSSOHN

Do They go Before Breakfast

1234567890

Eurostile
Aldo Novarese - 1962
Nebiolo





Eurostile (1962 - Aldo Novarese)

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

02356789

Magistral (Andrey Kryukov - 1960s)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

Neo Sans (Sebastian Lester -2005)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

Herold (в оригинале Bertold Blok - Hermann Hoffmann 1902)

ABCDEFGHIJKLMNOPRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

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Blok - Hermann Hoffmann 1902

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Drucksachen-Interessenten erkannten:
Unsere Block steht wie ein Fels in dem
Kommen und Gehen der Modeschriften
DER BESTE ERFOLG IST STETS REKLAME

Porträts in allen Größen werden
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REISBACH

Kuratel
STORCH

Nabe
GREIF

Bank
HEIM

In den Graden von Corps 12 großes Bild an werden die nachstehend abgedruckten
Figuren in Form eines Zusatz-Sortiments abgegeben

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H. BERTHOLD AG.

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Als elementarer Grundsatz für die
Reklame gilt, daß sie wohl stark,
aber nur angenehm in sorgfältig
erwogenen Formen auffallen soll
DIE NEUEN KUNSTRICHTUNGEN IM
WERBEWESEN UND IHRE FEHLER

Wenn auch zurzeit alles den
aufgelösten Satz bevorzugt
und den Blocksatz verpönt
SCHRIFT UND FLÄCHE IN DER
NEUZEITLICHEN DRUCKSACHE

Der Besuch unsrer neuen
Räume am Moltke-Platz 1
wird Sie sehr befriedigen
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Gemeinde
KREMMEN

Burgund
SPANIEN

Wachau
MARSCH

Ostern
REITER

Gnom
NAME

H. BERTHOLD AG.

Herold (Bertold - Hermann Hoffmann 1901)

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abcdefghijklmnopqrstuvwxyz

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COMPOSER

Copperplate Gothic   Frederic W. Goudy - 1901)

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

0235678 9

Albertus (Berthold Wolpe - 1932)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

Optima (Hermann Zapf - 1952)

ABCDEFGHIJKLMNOPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
02356789

Связь Терминов

